"Artists with their Work"

"Artists with their Work"

Art Gallery of Ontario
Extension Services

Suzy Lake

My present works are events staged for the still and video cameras, sometimes leading me also into performance. Although terms like "body-art," "self-referential," and "autobiographical art" are often placed on my work, I use those notions as a metaphor for a broader stance. My work has continued to deal visually with the ideas of identity, "angst" and vulnerability. Furthermore, I want to break down the distance between object and audience, to extend the act of looking to include a more direct act of experiencing, making, and discovering. So although the bulk of my work is done with the still camera, often tampering, manipulating or painting the image, this concern also prompts me to use a wide variety of materials and unorthodox resources.

Colette Laliberté

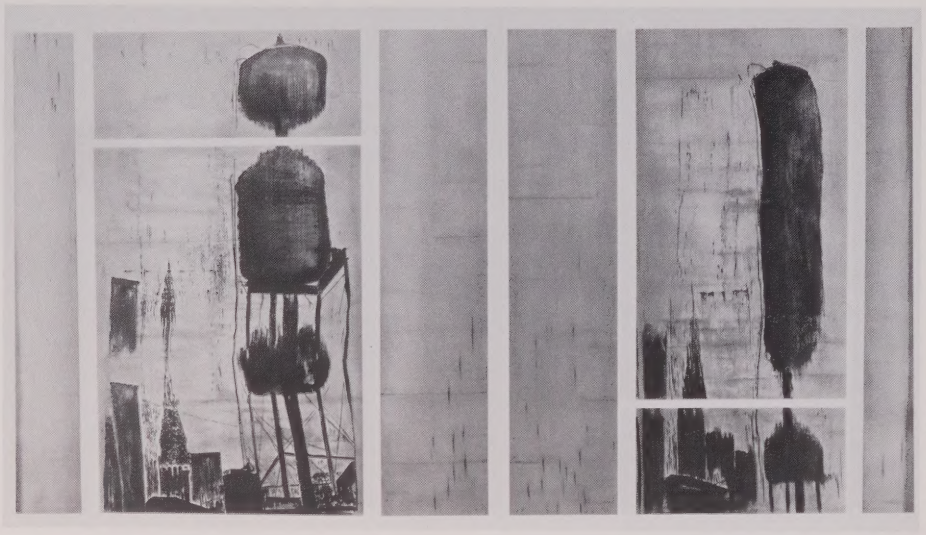


Photo: Pierre Charrier

Au delà de l'illusion # IX, 1993, oil on wood panel, 270 x 530 cm

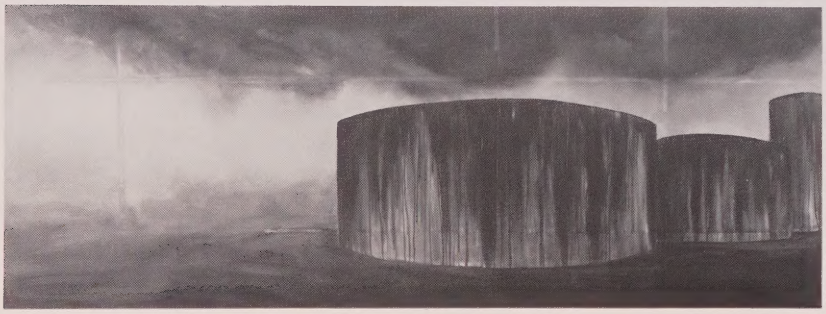


Photo: Daniel Roussel

Kyrie Eleison, 1990, oil on canvas, 92 x 244 cm

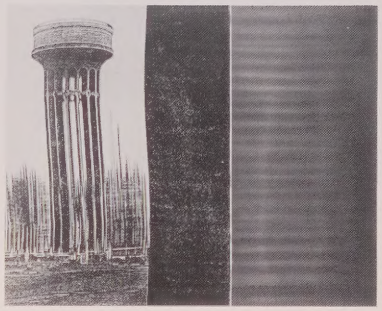


Photo: Pierre Charrier

Au delà de l'illusion # XI, 1993, photo on film and oil on wood panel, 113 x 140 cm

My work examines the uncertain, the ephemeral, the temporal of things. Mine is a delusive gaze at "nature"—Urban Space. It reflects peoples' fictional link with their surroundings and their need for deification. It addresses the issue that either as viewer, painter, photographer, I am always placed somewhere between the real and the illusion.

My paintings and photographs complement each other in a play of absence-presence. They perpetuate their mendacious role while the colours and the shiny reflective surfaces act as a metaphor for the electronic image—a device that is contributing more and more to subvert our perception of the real.

Une réflexion sur l'incertain, l'éphémère, et l'aspect temporel des choses motive ma production. Je jette un regard trompé/trompeur sur la "nature"—l'espace urbain, regard qui évoque le rapport fictif que nous entretenons avec notre environnement et notre besoin de déification. Comme regardeur, peintre et photographe, il semble que je me retrouve toujours quelque part entre le réal et l'illusion.

Mes peintures et photographies se complémentent dans un jeu d'absence-présence. Elles perpétuent leur rôle fallacieux pendant que les couleurs et les finis brillants des surfaces agissent comme métaphore pour l'image électronique—une invention qui de plus en plus contribue à troubler notre perception de la réalité.

Colette Laliberté

Painting, Photography

Workshops/Lectures
Available to lecture in English or French on her own work or on the place of painting in contemporary art and to discuss and critique students' work.

Teaching Experience/Guest Lectures
Toronto School of Art, Art Instructor, 1993-94
Artcite Inc., Windsor, Guest Lecturer, 1993
University of Windsor, Assistant Art Instructor and Guest Lecturer, 1991-93
University of Toronto, Continuing Education, Instructor, 1990
Art Gallery of Ontario, Gallery School, Art Instructor and Education Officer, 1989-91
Langage Plus, Alma, Québec, Guest Lecturer, 1988
Kingston Artists' Association Inc., Guest Lecturer, 1988
Samuel J. Zacks Gallery, York University, Toronto, Guest Lecturer, 1987
University of Moncton, New Brunswick, Guest Lecturer, 1985
University of Québec at Montréal, Guest Lecturer, 1985
The Banff Centre of the Arts, Alberta, Artist in Residence, 1984
Cultural Centre of Stanstead, Québec, Guest Lecturer, 1976

Education
University of Windsor, MFA, 1991-93
University of Québec at Montréal, BFA, 1973-75
University of Québec at Trois-Rivières, 1972-73

Solo Exhibitions
1993 Galerie Trois Points, Montréal
1993 Artcite Inc., Windsor
1992 Lebel Gallery, University of Windsor: *Colette Laliberté: Recent Work*
1990 Galerie Trois Points, Montréal: *Colette Laliberté: Peintures*
1988 Kingston Artists' Association Inc.: *Drawings and Paintings: The Changing Face of Things*
1987 Galerie Noctuelle, Montréal: *Recent Work*
1987 Samuel J. Zacks Gallery, York University, Toronto: *Recent Work*
1985 Galerie Skol, Montréal: *Colette Laliberté: Recent Work*
1985 Galerie d'art de l'université de Moncton (GAUM), New Brunswick: *Something Strange*
1984 Galerie Sans Nom, Moncton, New Brunswick: *Being So Serious*
1976 Cultural Centre of Stanstead, Québec: *Oeuvres Gravées*

Group Exhibitions
1991 The Drabinsky Gallery, Toronto
1988 Galerie Trois Points, Montréal: *Trois Artistes autour d'une table*
1987 Musée du Québec, Québec: *Femmes-Forces*
1986 Langage Plus, Alma, Québec: *Mémoires différentes/Different Memories*
1986 Gallery 76, Toronto: *5 Artists*
1984 Walter Phillips Gallery, Banff, Alberta: *Dislocation*
1984 La Galerie d'art du Vieux Palais, St-Jérôme, Québec: *L'Hiver de Force: Hommage à Réjean Ducharme*
1981 Musée du Québec, Québec: *Art Société 1975-1980*
1980 Trent University, Peterborough
1976 Galerie Média, Montréal: *Sur Papier*
1975 Galerie Laurent Tremblay, Montréal
1975 Comme Galerie, Québec
1975 Musée d'art contemporain, Montréal: *Art-Femme*

Collections
Banque de prêts d'œuvres d'art du Québec
Canada Council Art Bank, Ottawa
Private collections

Awards/Grants
Canada Council Grants, 1975, 1985
Ministry of Culture and Communications Grant, 1990
Ministry of Cultural Affairs Grant, 1986
Ontario Arts Council Grants, 1988-89, 1991-93

Bibliography
Art Femme. Montréal: Musée d'art contemporain, 1975 (catalogue).
Bernatchez, Raymond. "Deux mondes mais une vision contemporaine de l'art d'ici et d'ailleurs." *La Presse* (Montréal), May 1993.
Falk, Lorne. *Dislocation Text Dislocation*. Banff, Alberta: Walter Phillips Gallery, 1984 (catalogue).
Gravel, Claire. "Femmes-Forces: Il n'y a pas d'art féminin." *Le Devoir* (Montréal), October 1987.
Martel, Richard (intro.). *Art Société 1975-1980*. Québec: Musée du Québec, 1981.
Rivet, Michel. *L'Hiver de Force, Hommage à Réjean Ducharme*. St-Jérôme, Québec: La Galerie d'art du Vieux Palais, 1984 (catalogue).
Sabbath, Lawrence. "Québec's female artists get their due." *The Gazette* (Montréal), 7 December 1985.
Saint-Pierre, Marcel. "Papier sur papier." *Revue Chronique* (Montréal), 1975.
Taylor, Kate. "Art About." *The Globe and Mail* (Toronto), August 1991.
Turcot, Réal. *Femmes-Forces*. Québec: Musée du Québec, 1987 (catalogue).

Gordon Lebredt

"...the truly feined the truth lies fine."

To speak from the belly as it were, to ventriloquize, to throw one's voice not from a source close-by-itself, but rather, from a place where one is not: a dummied place, dummy site. Everything then will have been less a demonstration (a showing, a projection of meaning, of truth as embodied in he who would be master, in he who speaks) than an unfolding of the margins of such a presentation or exposition, what I will call its *mise en scène* or media.

Gordon Lebredt

Multimedia

Workshops
Available for lectures on installation work, criticism, and electronic media.

Teaching Experience/Guest Lectures
Mackenzie Art Gallery, Regina, Guest Lecture, *Reproduction/Appropriation*, 1985
University of Waterloo, Faculty of Architecture, Guest Lecture, *Outers*, 1984
University of Manitoba, School of Art, Winnipeg, Guest Lecture, *Installation Art*, 1981
University of Manitoba, Faculty of Architecture, Winnipeg, Guest Lecture, *Art and Architecture*, 1978

Education
University of Manitoba, School of Art, Winnipeg: B.F.A., 1976
University of Manitoba, Faculty of Architecture, Winnipeg, 1967-70

Solo Exhibitions
1986 YYZ Artists' Outlet, Toronto: *Momentos*
1983 Plug In Gallery, Winnipeg
1982 Mercer Union, Toronto: *Tableau/Support (in the West...)*
1982 Gallery 111, University of Manitoba, Winnipeg: *Gloss*
1981 Arthur Street Gallery, Winnipeg
1980 Arthur Street Gallery, Winnipeg: *Last words No exchange*
1980 Eaton Place, Winnipeg: *Voice of the Future/Text of the Dead*
1980 Arthur Street Gallery, Winnipeg: *What's Behind It All? 1974-80*
1979 Winnipeg Art Gallery
1979 Gallery 111, University of Manitoba, Winnipeg
1978 Arthur Street Gallery, Winnipeg: *Rehearsals*
1978 Arthur Street Gallery, Winnipeg: *Or So It Seems*
1978 Gallery 111, University of Manitoba, Winnipeg
1977 Arthur Street Gallery, Winnipeg: *Gordon Lebredt*
1974 Plug In Gallery, Winnipeg: *Recent Work*

Group Exhibitions
1987 The Power Plant, Toronto: *From Sea To Shining Sea*
1986 Gallery 76, Toronto: *Quick Draw*
1986 YYZ Artists' Outlet, Toronto: *Art in Magazines*
1986 Open Studio, Toronto: *Impressions*
1986 YYZ Artists' Outlet, Toronto: *The Interpretation of Architecture*
1986 ARC (Artculture Resource Centre), Toronto: *Garden of Delight: Technology and the Seductive*
1985 Plug In Gallery, Winnipeg: *Plug In Redux*
1985 Mackenzie Art Gallery, Regina: *Production/ReProduction*
1983 Mercer Union, Toronto: *Locations National: Toronto*
1983 A Space, Toronto: *Production/ReProduction*
1983 Ukrainian Cultural Centre, Winnipeg and Gallery 111, University of Manitoba: *Grand Western Canadian Screen Shop Anniversary Print Exhibition*
1978 Winnipeg Art Gallery: *Winnipeg Perspective*
1978 Winnipeg Art Gallery: *W.A.G.W.C. Print Sale and Exhibition*
1977 Manitoba Public Archives: *Twenty-Nine Artists*
1977 Winnipeg Art Gallery: *Artists' Prints and Multiples*
1976 Winnipeg Art Gallery: *The Manitoba 1976 Juried Photography Exhibition*
1976 Centre Culturel, Paris, France: *Grand Western Canadian Screen Shop Print Exhibition*

Awards/Grants
Canada Council Grants 1980, 1981, 1982, 1986
Ontario Arts Council Grant, 1986

Collections
The Winnipeg Art Gallery, Manitoba

Bibliography
Corrigan, Philip. "Garden of Delight: Technology and the Seductive, A.R.C., Toronto." *Vanguard*, Summer 1986, vol.15, no.3, pp.49-50.
Fraser, John R. and Steven Mannell. "The Interpretation of Architecture." *Parachute*, December 1986/January/February 1987, no.45, pp.37-39.
Gillies, Suzanne and Doug Sigurdson. *Plug In Redux*. Winnipeg: Plug In Inc., 1987 (exhibition catalogue).
Lebredt, Gordon. "Beginning with what announces itself..." *Impulse*, Fall 1984, vol.11, no.2, p.11.
Lebredt, Gordon. "Cannibaleyes." *C Magazine*, Fall 1985, no.7, pp.44-47.
Lebredt, Gordon. "Correspondences." *C Magazine*, Winter 1985, no.4, pp.53-56.
Lebredt, Gordon. "Death Throes." *Impulse*, Winter 1985, vol.11, no.4, pp.43-45.
Lebredt, Gordon. "Momentos." self-published catalogue, 1987.
Lebredt, Gordon. "In a Manner of Speaking." *Impulse*, 1986-7, vol.13, no.1, p.20.
Lebredt, Gordon. "In a Manner of Speaking." *Impulse*, 1986-7, vol.13, no.2, pp.35-39.
Lebredt, Gordon. "Not to be Reproduced." *Winnipeg Free Press*, 15 October 1976.
Lebredt, Gordon. "Once Living..." *Art is Communication*, United Media Arts Studies, 1985.
Lebredt, Gordon. "On the Absence of the Work." *Midcontinental*, August 1985, vol.3, no.3, p.17.
Lebredt, Gordon. "Terminal Signs." *Parachute*, December 1986/January/February 1987, no.45, pp.19-20.
Monk, Philip. "Production/Reproduction." *Vanguard*, February 1984, vol.13, no.1, p.53.
Pozel, Steve H. (Preface). *Locations/National*. Toronto: Mercer Union, September - October 1983.
Production/Reproduction. Toronto: A Space, 19 November - 17 December 1983 (Exhibition catalogue).

Ginette Legaré

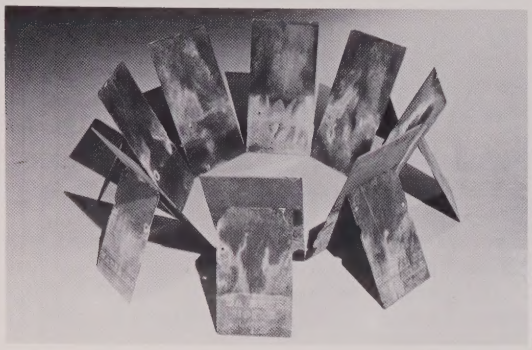


Photo: Philipp Koschel

L'histoire; le tracé, la trace (detail), 1986, engraved slate shingles, 2.74 x 2.74 x 2.44m.

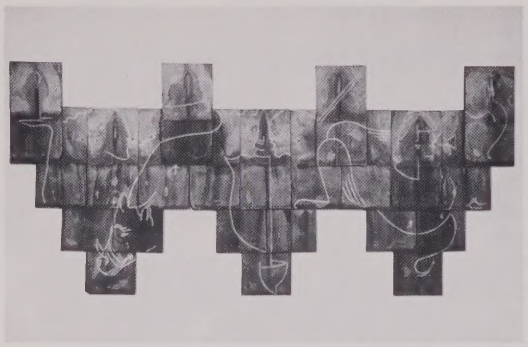
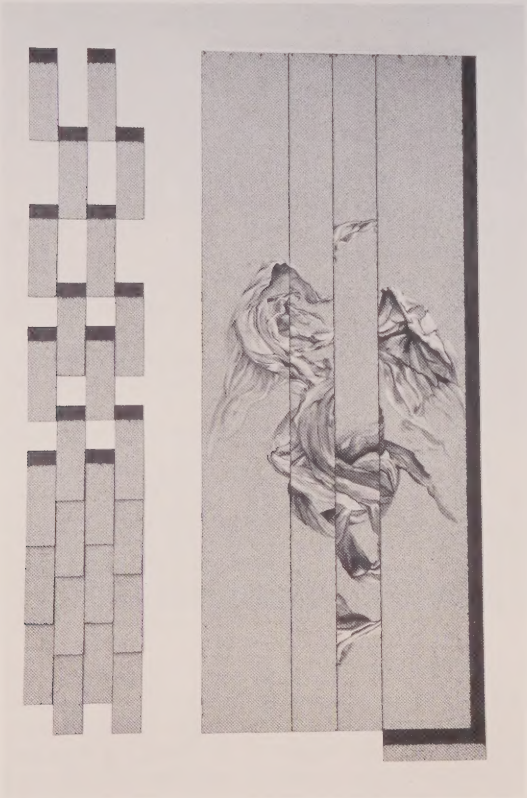


Photo: Philipp Koschel

L'histoire; le tracé, la trace (detail), 1986, engraved slate shingles, 2.74 x 2.74 x 2.44m.



Untitled (from *Le visage des choses* series), 1988, oil, slate surfaced roofing material, 2.56 x 1.645m.

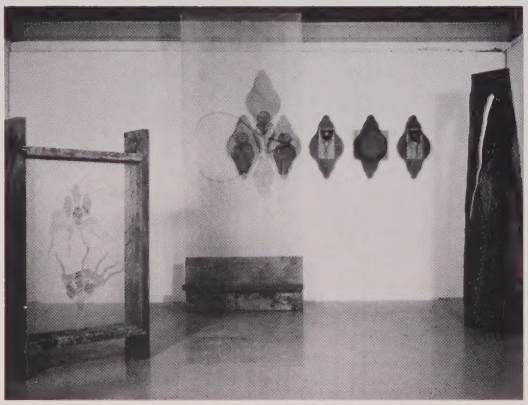
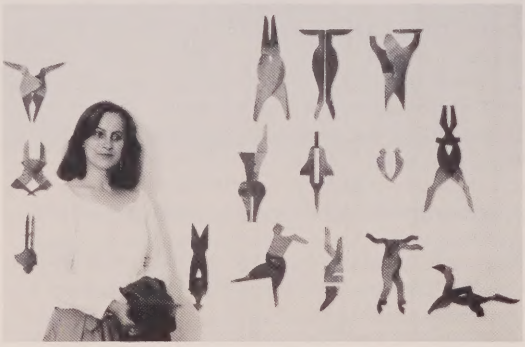


Photo: Roberto Pellegrinuzzi

...de ce qui passe et de ce qui pèse, 1988, wood, aluminum screening, marker, oil, 3.66 x 1.52 x 3.05m.



Slate work in progress, 1989.

Mon travail est une réflexion sur l'acte de représentation, ses édifications, ses images. Les matériaux utilisés sont essentiels au développement de l'oeuvre. Tuiles d'ardoise, bardeau d'asphalte, bois et moustiquaire d'aluminium se définissent par extension au corps, comme une zone limité, un lieu d'échange et de sédimentation.

La planéité du support, sa qualité en tant que signe ainsi que son travail de transformation évoquent et confrontent des valeurs de nature à des faires culturels sous-jacents.

My work investigates the act of representation, its structures and iconicities. The materials I use are essential to the work's development. Slate tiles, rolls of tar paper, wood and aluminum screens participate as extensions of the body, projecting boundaries into zones of exchange and sedimentation.

The flatness of the materials and their sign value – as well as their transformations – evoke and contrast shades of nature to the underlying cultural matrix.

Ginette Legaré

Sculpture/Installation

Workshops
Available for talks on her own work.

Teaching Experience/Guest Lectures
Art Gallery of Ontario, Toronto: Education Officer, 1986-89
Galerie Optica and Galerie Powerhouse, Montreal: *Art Talks Series* Panelist, 1988
Sheridan College, Fine Arts Program, Oshawa: Guest Lecturer,1988
Art Gallery of Ontario, Toronto: *Beyond the Museum* Guest Artist, 1987
York University, Toronto: Fine Art Course Director, 1984-85
York University, Toronto: Fine Art Graduate Assistant, 1983-84

Education
York University, Toronto: M.F.A., 1985
University of Toronto: International Summer Institute for Semiotic and Structural Studies, 1987, 1984
Université Laval, Quebec City: Bachelor of Visual Arts, 1983
Goldsmith's College, London, England, 1982
Taller Eucalyptus, Madrid, Spain, 1979-80

Solo Exhibitions
1990 Southern Alberta Art Gallery, Lethbridge
1988 Kunstcentrum De Gele Rijder, Arnhem, the Netherlands: *Kunstwerken in Leisteen en Asfalt*
1988 Galerie Powerhouse, Montreal: *Le visage des choses*
1987 Galerie Obscure, Quebec: *Ginette Legaré à Obscure*
1987 Mercer Union, Toronto: *Les vérités mises en échec*
1985 I.D.A. Gallery, North York: *No W Here/Pour une mise en relief du vide*, 1985

Group Exhibitions
1988 Galerie Optica, Montreal (circulating 1989-90): *Histoires de Bois*
1988 London Regional Art Gallery, Ontario (circulating 1987-88:); Nickle Arts Museum, Calgary; Art Gallery of Greater Victoria; Concordia Art Gallery, Montreal; Beaverbrook Art Gallery, Fredericton; Mississauga Civic Centre Art Gallery: *Young Contemporaries*
1987 Kingston Artists Association Inc.: *Intro-Version/Extra-Version*
1987 Maison de la Culture Petite Patrie, Montreal, and Cours des Arts, Ottawa (1988): *Les accents d'inquiétantes étrangetés*
1985 Art Gallery of York University, North York: *Re:Union*
1985 Mercer Union, Toronto: *Mercer Union Benefit Show*
1985 Mercer Union, Toronto: *Sculpture/Installation*
1984 The Pauline McGibbon Cultural Centre, Toronto: *I Machinations*

Awards/Grants
Ontario Arts Council Grants, 1989, 1988, 1987, 1986, 1985
Canada Council Grants, 1989, 1988, 1987, 1986
Ministry of Culture and Communications, 1988

Bibliography
Bernier, Christine. "Histoires de bois." *Parachute*, April 1989, no.54, pp.61-62.
Bornais, Marie France. "Ginette Legaré: les vérités mises en échec." *L'Express* (Toronto), 14-20 avril 1987.
Caron, Nathalie. "Envoye la pitoune." *Voir*, 25 avril 1988.
Delagrave, Marie. "Les ardoises de Ginette Legaré." *Le Soleil*, Janvier 1987.
de Zanger, Marion. "Ontmoeting met Ginette Legaré." *Ruimte*, 1988, vol.5, pp.35-36, 41.
Doyon, Jacques. *Histoires de bois*. Quebec: Les Studios d'été de St-Jean-Port-Joli, 29 octobre–20 novembre 1988 (exhibition catalogue).
Fleming, Marnie. *London Life Young Contemporaries*. London, Ontario: London Regional Art Gallery, 5 December 1987–17 January 1988 (exhibition catalogue).
Gravel, Claire. "Blitz sur la peinture: l'art de la métaphore." *Le Devoir*, 12 mars 1988.
Gravel, Claire. "Histoires de bois." *Le Devoir*, 5 novembre 1988.
Gravel, Claire. "Une relève redoutable." *Le Devoir*, 6 août 1988.
Guilbert, Charles. "La génération spontanée." *Voir*, août 1988.
Lamarche, Lise. "Histoires de bois." *Vanguard*, February 1989, vol.18, no.1, pp.32-33.
McLuhan, Elizabeth and Claudia Lupri-Esker. *Re-Union*. North York: Art Gallery of York University, 15 October–15 November 1985 (exhibition catalogue).
Smolders, Rob. "Ginette Legaré." *Metropolis M*, 1988, no.4, pp.38-39.

George Legrady

Photo: George Legrady

Theoretical Series and *Floating Object Series*

One obvious feature of a photograph is its capability to lift a moment out of time. This of course implies a measure of control with regard to one's existence. You stop long enough to dissect it. It makes you feel as if you apprehended that moment. A frozen record out of one's life experience. A record of being there. It's largely a misrepresentation: a visual record removed from its context, a reference to an event which precludes all but a split-second reflection of the occurrence. It's a fiction, like the way history works. History as an embodiment, an after-the-fact creation wherein disparate bits and pieces of information are compiled and interpreted in terms of a contemporary point of view. The photograph, in its reference to reality, works in such a way. But behind it is an intention and the impulse to act. It is the individual shaping a meaning. It is an expression and a response to an experience based on one's particular circumstance.

(In conversation, September 1980)

GEORGE LEGRADY
Photographs

Workshops
Workshops available in photographic processes and the history of photography.

Teaching Experience
University of Western Ontario, Visual Arts Department, London, 1978 to present
Nova Scotia College of Art and Design, Halifax, 1979
North Texas State University, Denton, Texas, 1977
San Francisco Art Institute, California, 1975

Education
San Francisco Art Institute, California (M.F.A.), 1974-76
Goddard College, Vermont, 1972-74
Loyola College, Montreal, 1968-70

Recent Exhibitions
1981 Yajima Galerie, Montreal
1981 P.S.1, New York
1980 Forest City Gallery, London, Ontario
1978 University of Ottawa
1978 The Image Co-op, Montpelier, Vermont
1978 Simon Lowinsky Gallery, San Francisco, California
1978 Optica Gallery, Montreal: *San Francisco Associates and Foto Fiction Optica*
1978 A Space Gallery, Toronto
1977 Fabrica Documentazione Arte Visiva, Pavia, Italy
1977 The Photo Workshop, Concordia University, Montreal
1977 La Mamelle Art Center, San Francisco, California
1977 Banff School of Fine Arts, Alberta: *S.F.A.I. Faculty and Students*
1976 A Space Gallery, Toronto
1976 Basel and Bologna International Art Fairs
1976 San Francisco Art Institute, California
1976 La Mamelle Art Center, San Francisco, California: *West Coast Conceptual Photography*
1975 University of California, Berkeley, Extension Gallery, San Francisco
1975 Art Gallery of Ontario, Toronto: *Exposure*
1975 Creative Eye Gallery, Sonoma, California: *Photo Postcards*
1975 National Film Board Group Exhibition, Ottawa
1975 University of Rhode Island, Providence; University of California, Hayward, California; and Gallery 218, Memphis, Tennessee: *S.F.A.I. Graduate Students Work*

Collections
Ontario Arts Council, Toronto
Canada Council Art Bank, Ottawa
National Film Board, Ottawa
Simon Lowinsky Gallery, San Francisco
Art 8 Gallery, Moncton, New Brunswick
Gilles Gheerbrandt Gallery, Montreal
James Bay Indians Association

Joyce Lehto

Photo: Jon Tenner

I've always been compelled to work with my hands. Finding that ceramics was not for me, I decided to go in a different direction. Since colour and texture have always fascinated me, weaving was the natural choice.

At first it was a self-fulfilling thing, doing hangings for home and friends, until a gallery owner noticed my work and asked me to have a show. This first show consisted entirely of ryijy type hangings done in very vibrant colours. The hangings, conceived as pastel crayon drawings, were transposed into 3 by 5 ft. wallhangings.

In recent years, having increased the size of my hangings, I now use the collage technique which helps me integrate many more colours, providing a rich texture and colour as in the chiaroscuro effect of a stained glass window.

After living in the country for a while and sketching outdoors, I find some of my drawings, even though maintaining the chiaroscuro effect, have now taken on a more muted tone. I am currently experimenting with a basic square design, with one-half tightly woven on the loom and the other half loosely woven by hand. This contrasting weave provides a double textured, two-dimensional floor-to-ceiling hanging.

After completing my fourth commission for J. A. Rank (Canada) I would like to get back to spinning the fleece from our own sheep, incorporating the different hues and textures with the commercially purchased wool I normally use.

Elizabeth Lesczynski

The areas I primarily work in are painting and drawing. I do a certain amount of work with three-dimensional objects or collage. A lot of the time I approach my work without expectation of creating a final product. Inevitably, I arrive at a final product when I see that I have been pursuing an area for some time and a body of work has been produced with a specific theme. I am able to expand or reduce a concept in order to take it to a point where I understand it as complete or having reached a point of transition into new developments. I generally feel there is a lot for me to work with. The process of change and variation which I experience in my drawing and painting and use of media is important to me and what I do in my work.

I work in oil, acrylics and mixed media on canvas and paper.

Tonie Leshyk

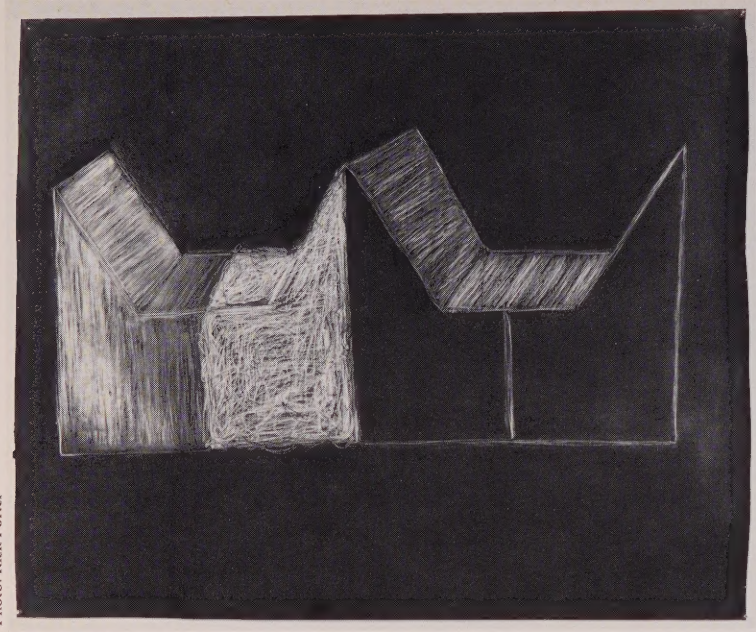


Photo: Rick Porter

A Portrait: Large Drawing: Study for Sculpture, 1981, mixed media

Photo: Tom Fini

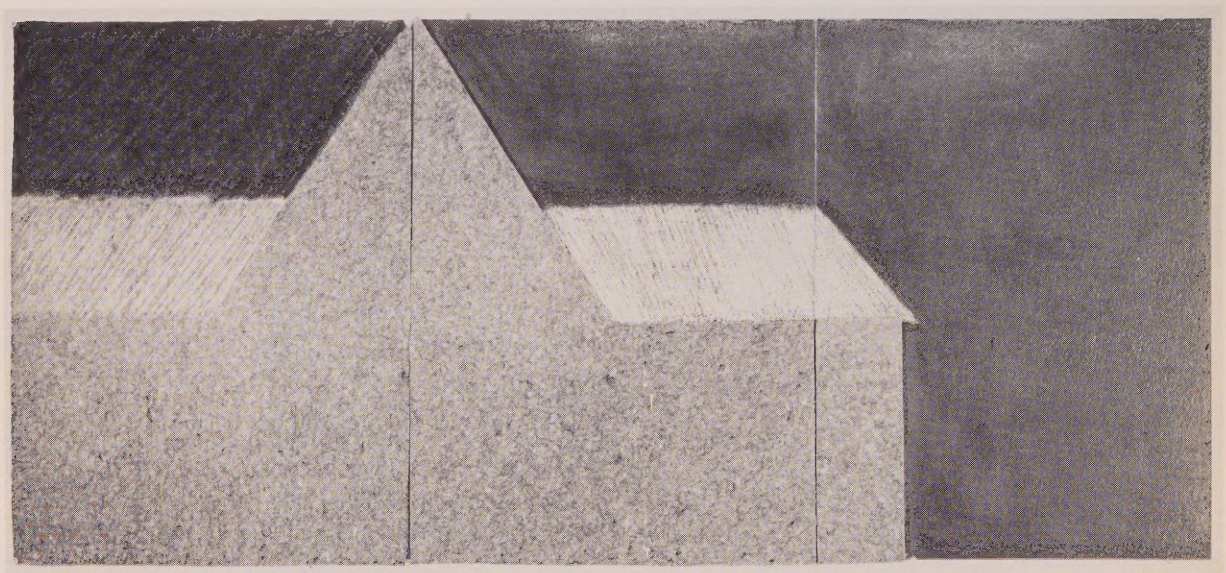


Photo: Rick Porter

A Portrait: Felt House #2, 1981, mixed media, (triptych)

I spend a long time working out pieces, which are usually created in a series. This time is spent on the concept of the work, on the physical nature and the emotions reflected. Once conceived, the work falls into a natural, flowing rhythm. I will use any material or technique to make the image I want, whether two-dimensional, three-dimensional, work-drawing, photography or sculpture.

My work recently deals with coming to terms with an inheritance and an obsession. Construction . . . it is an intimate understanding that I have and deals with a relationship in my life, past and present. The work is an insight I have because of this knowledge and relationship. The work is also a portrait and a reflection of what I am trying to investigate, perceive and then visualize and therefore understand.

TONIE LESHYK

Multi-media and sculpture

Workshops

Available for workshops in drawing or sculpture in a variety of media

Teaching Experience

Art Gallery of Ontario, Activity Centre, Toronto
St. Lawrence College, Brockville
Glenhyrst Open Studio, Brantford
Three Schools, Toronto
Ontario College of Art, Toronto
Board of Education, Toronto
Mohawk College, Hamilton

Education

Ontario College of Art, Toronto, graduate 1975
Sheridan College School of Design, Mississauga, graduate 1972
Central Technical School, Toronto, 1968-70

Exhibitions

1981 Harbourfront Gallery, Toronto: *First Purchase*
1981 Memorial University Art Gallery, St. John's, Newfoundland
1980 Alberta College of Art, Calgary: *Toronto Group Show*
1980 Factory 77, Toronto: *Faculty Exhibition of the Gallery School of the Art Gallery of Ontario*
1980 Powerhouse, Montreal: *A.C.T./Powerhouse Exchange*
1979 Studio 3 Gallery, Hamilton: *Toronto Viewpoints*
1979 Thames Arts Centre, Chatham: *Explorations*
1979 Glendon Gallery, Toronto: *Works on Paper: Lyons, Bolley, Leshyk*
1979 Pauline McGibbon Cultural Centre, Toronto
1979 Los Angeles Institute of Contemporary Art, California: *Toronto/Los Angeles Exchange*
1979 A.C.T. Gallery, Toronto: *Drawings at A.C.T.*
1979 Lindsay Gallery, Lindsay: *Toronto on Paper*
1978 A.C.T. Gallery, Toronto: *Strung Out at A.C.T.: Sculpture*
1977 Travelling exhibition at London Regional Art Gallery, Art Gallery of Brant, Brantford, and McLaughlin Library, University of Guelph: *The Toronto Show*
1977 N.A.M.E., Chicago, Illinois: *A.C.T. at N.A.M.E.*
1977 King Edward Hotel, Toronto: *Canada on Canvas: Art Auction and Sale*
1977 A.C.T. Gallery, Toronto: *Sandcastles in the Snow: A Winter Spent*
1977 Ellis East Gallery, Toronto: *Summer Spent Coloured*
1976 Harbourfront Gallery, Toronto: *Harbourfront/A.C.T.*
1976 Holiday Inn, Toronto: *Canada on Canvas: Art Auction and Sale*
1976 A.C.T. Gallery, Toronto: *My Life to Some Degree Expressed Sculpture*
1975 A.C.T. Gallery, Toronto: *Xmas Turkey Show*
1975 A.C.T. Gallery, Toronto: *A Big Hand for the Little Lady*
1975 C.N.E. Exhibition, Toronto: *Ontario Crafts Council*
1975 Harbourfront Gallery, Toronto: *Festival of Women and the Arts*
1975 Collectors' Gallery, Toronto: *A Thread in Sculpture*
1974 Vancouver Art Gallery, Vancouver: *Survey of Canadian Art Now*
1974 National Arts Centre, Ottawa: *Design Canada Award 1974*
1973 Beth Tzedec Synagogue, Toronto: *Art '74*
1972 Sheridan College School of Design, Mississauga: *Graduate Show*
1972 The Craft Gallery, Ontario Crafts Council, Toronto

Awards

Ontario Arts Council Grants, 1976, 1977, 1978, 1979, 1980, 1981
Ontario Crafts Council, 1975
The Professor William Goulding Award
Design Canada Award, 1974

Rita Letendre

Photos: Charlotte Rosshandler

My painting is non-figurative, abstract, maybe it's lyrical. All this terminology is not important; what is important is the actual painting. I don't believe in theory. It's very nice to have a good idea about the coloration or the shape, but when you're looking at the painting, you're looking at something real, and that's the thing that counts. The actual colour that you see, you say, ah, an orange near a green is tremendous, but choose the orange badly and you get an orange and a green that won't reflect your own spirit; maybe it will fit for another person; it could also be a mess; but whatever it is, it's not what you feel about the whole thing. So you get an idea of the orange and green, but it's the actual making of it, finding the shades of both, the relation and the amount and the quantities of the surface that will make it suddenly glow and swing and all that, or not at all.

Micah Lexier

Photo: Michael Klein

Micah Lexier standing in front of the divining rod component of *Water Piece*, 1987

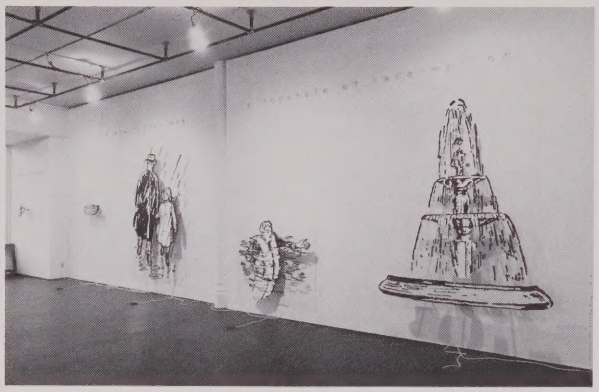
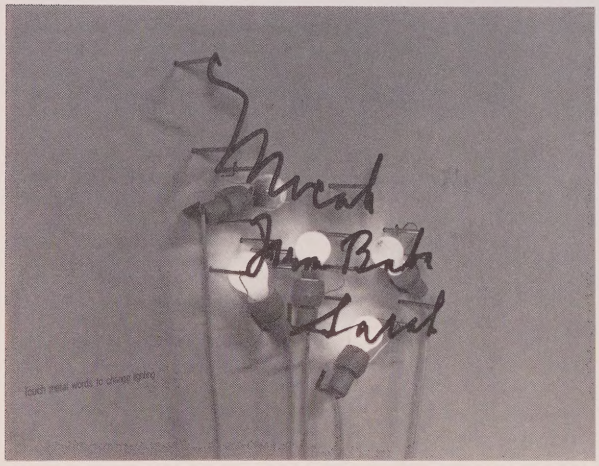


Photo: Paula Fairfield

Water Piece, 1987, wood, plexiglass, sound systems, foot pedals, sound-activated lights, 304.8 x 914.4 cm. Collection: Canada Council Art Bank, Ottawa



Touch to Change, (Micah from Baba Sarah), 1988, laser-cut steel, lightbulbs, 60.9 x 45.7 x 10.2 cm

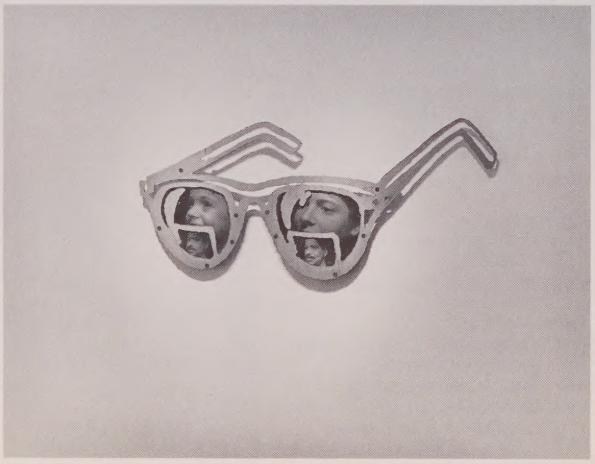
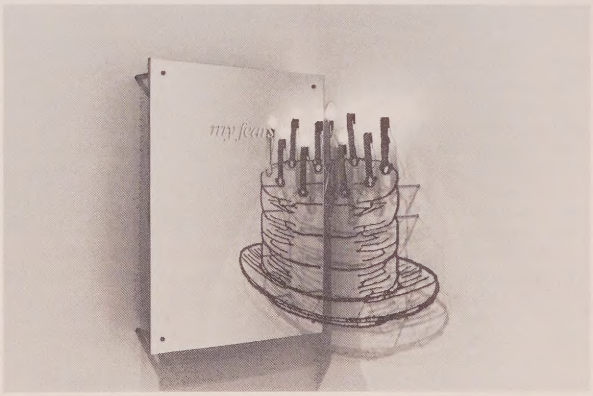


Photo: Peter MacCallum

Setting Sights, 1989, laser-cut stainless steel, holograms, 38.1 x 83.8 x 2.5 cm

For the past few years I have been making work that generally takes the form of wall-mounted sculptural installations involving a variety of materials and technologies, including rotating sign boards, jewelry, laser-cut steel, holograms, viewer-activated components and various lighting types. I use found images, sounds and objects in conjunction with custom-built components to create structures in which a theme or group of themes is housed. Many of the issues and ideas that I work with (masculinity, relationships, education, memory, language) are ones that affect me personally. My strategy is to make work that has a strong physical presence, utilizes a poetic way of communicating ideas, and is firmly rooted in the personal.



My Fears, 1989, laser-cut steel, plexi mirror, lightbulbs, sound system, sound activated light system, 121.9 x 91.4 x 12.7 cm

Micah Lexier

Sculpture/Installation (wall-mounted, generally laser-cut steel and lights)

Workshops
Available for presenting slide talks on his own work.

Teaching Experience/Guest Lectures
University of Lethbridge, Alta.: Visiting Artist, 1990
Open Studio, Toronto: Artist-in-residence, 1990
Fringe Research Holographics, Toronto: Artist-in-residence, 1989
Ontario College of Art, Toronto: Visiting Artist, 1989
Nova Scotia College of Art & Design, Halifax: Visiting Artist, 1987, 1988, 1989
Lakehead University, Thunder Bay: Visiting Artist, 1988
University of Victoria: Visiting Artist, 1988
Simon Fraser University, Burnaby, B.C.: Visiting Artist, 1988
Emily Carr College of Art & Design, Vancouver: Visiting Artist, 1988
Fanshawe College, London, Ontario: Visiting Artist, 1987
York University, Toronto: Guest Lecturer, 1986
Universities Art Association of Canada Conference, University of Victoria: Sound Art Panelist, 1986
Nova Scotia College of Art & Design, Halifax: Instructor and Guest Lecturer, 1984-86
Plug-In Inc., Winnipeg: Artists Use of Audio: A Sound Decision, Guest Lecturer, 1985

Education
Nova Scotia College of Art & Design, Halifax: MFA, 1982-84
University of Manitoba, Winnipeg: BFA, 1978-82

Solo Exhibitions
1992 Canada House, London, England
1991 Surrey Art Gallery, B.C.
1991 Main Access, Artspace, Winnipeg
1990 Hamilton Public Library; Centennial Art Commission: *said the source*
1990 Southern Alberta Art Gallery, Lethbridge
1990 The Justina M. Barnicke Gallery, University of Toronto: *Micah Lexier: An Installation*
1990 Galerie Brenda Wallace, Montréal: *Micah Lexier*
1990 Niagara Artists' Centre, St. Catharines
1990 Open Studio Gallery, Toronto: *Micah Lexier: Multiples*
1990 A.K.A., Saskatoon
1989 Mercer Union, Toronto: *Micah Lexier From Baba Sarah*
1989 Latitude 53, Edmonton
1988 Definitely Superior, Thunder Bay
1988 Eye Level Gallery, Halifax: *Micah Lexier: Mr. Caldwell*
1988 The New Gallery, Calgary
1988 Plug-In Inc., Winnipeg: *Mr. Caldwell: Micah Lexier*
1987 Forest City Gallery, London: *Micah Lexier: Mr. Caldwell*
1987 Centre For Art Tapes, Halifax: *Moving*
1987 YYZ Artists Outlet, Toronto: *Mr. Caldwell: Micah Lexier*
1985 Eye Level Gallery, Halifax: *Two Together: Micah Lexier*
1985 Anna Leonowens Gallery, Halifax
1984 Anna Leonowens Gallery, Halifax
1982 Plug-In Inc., Winnipeg

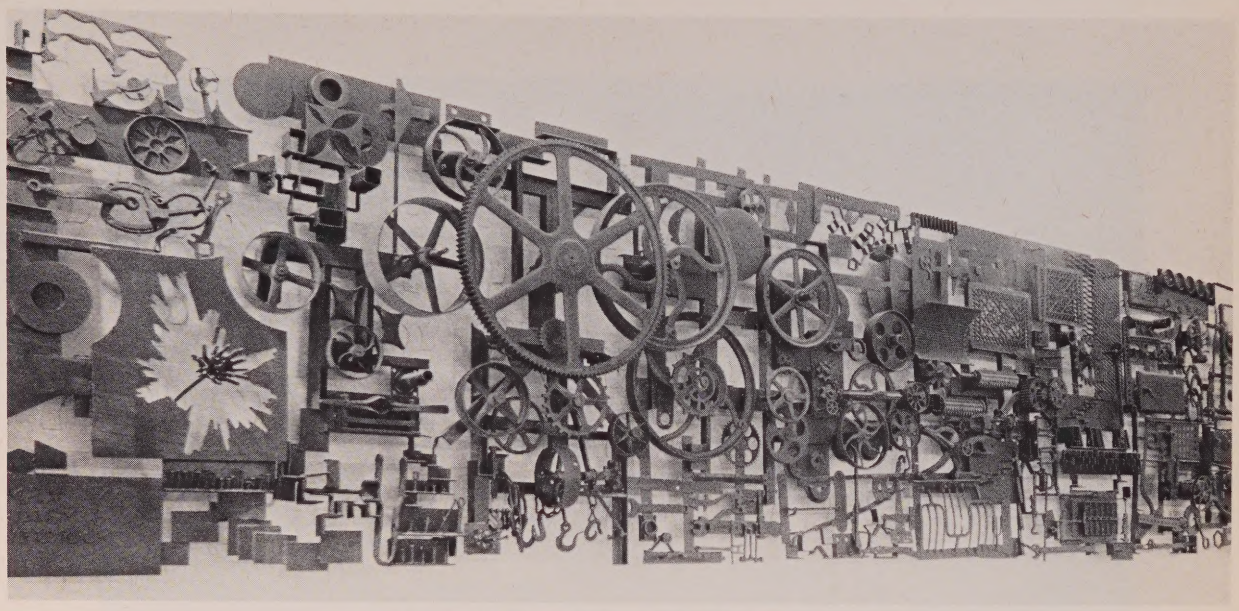
Group Exhibitions
1990 Interference Hologram Gallery: *Artist-In-Residence Show*
1990 1400 Dupont St., Toronto: *Aurathon*
1990 Centre international d'art contemporain de Montréal: *Visions '90*
1990 Art Gallery of Hamilton: *Numbering*
1990 Extension, Toronto: *Inaugural Exhibition*
1989 Cold City Gallery, Toronto: *Cold City Invitational*
1989 Mercer Union, Toronto: *Homogenius*
1989 Forest City Gallery, London, Ontario: *Beyond the Document*
1988 Gallery 76, Toronto: *Structures of Desire*
1988 YYZ Artists' Outlet, Toronto: *Walls on Fire*
1988 Walter Phillips Gallery, Banff: *As Told To... Structures for Conversation*
1988 The Latcham Gallery, Stouffville (two-person)
1987 Music Gallery/Grange Park, Toronto: *Sound Escape*
1987 London Regional Art Gallery, Ontario (circulating 1987-88); The Nickle Arts Museum, Calgary; Art Gallery of Greater Victoria, B.C.; Concordia Art Gallery, Montréal; The Beaverbrook Art Gallery, Fredericton; Mississauga Civic Centre Gallery: *Young Contemporaries '87*
1986 Artwork, Auckland, New Zealand: *Halifax–Auckland Exchange Show*
1986 Eye Level Gallery, Halifax: *Sound Level*
1986 Or Gallery/Convertible Showroom, Vancouver: *25 Young Artists*
1986 Anna Leonowens Gallery, Halifax: *The Staff Works II*
1985 YYZ Artists' Outlet, Toronto: *Territories*
1985 The Brewery, Halifax: *The Mall Show*
1985 Halifax Cable Ltd.: *Halifax Independent Producers*
1985 Oakland, California: *National Educational Film Festival*
1985 Anna Leonowens Gallery, Halifax: *The Staff Works*
1984 Video Culture Canada, Toronto: *Currently Canada*
1983 Mount St. Vincent University Art Gallery, Halifax: *Appropriation/Expropriation*

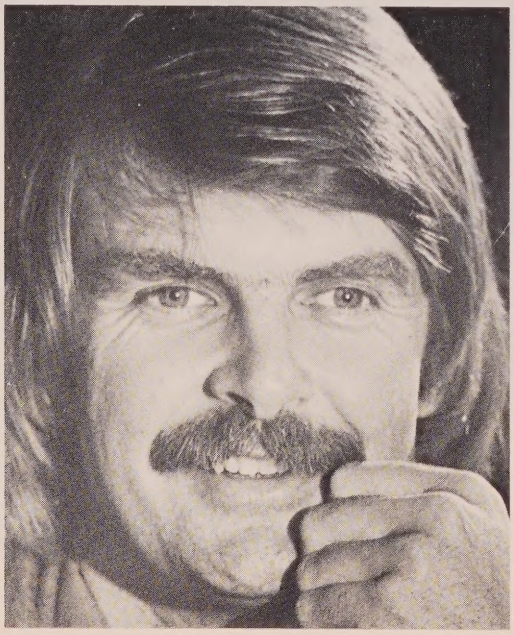
Collections
Canada Council Art Bank, Ottawa
Hamilton Public Library (public commission)
Vancouver Art Gallery
Walter J. Phillips Gallery, Banff
Ydessa Hendeles Foundation, Toronto
Private Collections

Grants/Awards
Canada Council Grants, 1986, 1987, 1988, 1989, 1990
Ontario Arts Council Grants, 1986, 1987, 1988, 1989, 1990

Bibliography
Augutis, Daina. "As Told To: Structures of Desire." *Sound by Artists*, 1990.
Barber, Bruce and Jan Peacock. *Appropriation/Expropriation*. Halifax: Mount Saint Vincent University Art Gallery, 1983 (exhibition catalogue).
Barnard, Elissa. "Different perspectives similarly provocative." *Halifax Mail Star*, 19 December 1985.
Beauchamp, Elizabeth. "Art invites participation, active exchange of ideas..." *The Edmonton Journal*, 17 June 1989.
Belton, Robert. "Beyond The Document: Forest City Gallery." *Scene* (London, Ontario), 3 March 1989.
Campbell, Nancy. "Micah Lexier, Mercer Union." *C Magazine*, March/Spring 1990, vol.25, pp.78-80.
Everett-Green, Robert. "Noisy sculpture heard in Toronto parks." *The Globe and Mail* (Toronto), 12 August 1987.
Fleming Marnie. *Young Contemporaries '87*. London, Ontario: London Regional Art Gallery, 1987 (exhibition catalogue).
Fones, Robert. *Micah from Baba Sarah*. Toronto: Mercer Union, 16 November-16 December 1989 (exhibition catalogue).
Genereux, Linda. "Voyaging through the rites of passage." *Metropolis*, 30 November 1989.
Grenville, Bruce and Stephen Horne. *Territories*. Toronto: YYZ Gallery, 1985 (exhibition catalogue).
Henderson, Patricia. "Myriad of sense experiences." *Canmore Leader* (Alberta), 21 July 1988.
Holubizky, Ihor. "Genius is No Bed of Roses." *ETC Montreal*, Winter 1989, no.10, pp.58-59.
Holubizky, Ihor. *Numbering*. Hamilton: Art Gallery of Hamilton, 1990 (exhibition catalogue).
Koenig, Ingrid. "Micah Lexier, Anna Leonowens Gallery." *Vanguard*, February/March 1986, vol.15, no.1, p.47.
Lort, Kit. "Territories." *Arts Atlantic*, Spring 1986, vol.7, no.1, issue 25, pp.28-29.
Mays, John Bentley. "Simple materials express complex experience of growing up male." *The Globe and Mail* (Toronto), 1 December 1989.
McGrath, Jerry. "Micah Lexier, Mr. Caldwell/YYZ." *C Magazine*, September/Fall 1987, vol.15, pp.51-52.
McIlroy, Randal. "Gallery show disturbingly funny." *Winnipeg Free Press*, 21 May 1988.
Metcalfe, Robin. "Micah Lexier: Two Together." *Arts Atlantic*, Spring 1986, vol.7, no.1, issue 25, p.10.
Metcalfe, Robin. "Moving: An Installation by Micah Lexier." *Arts Atlantic*, Winter 1988, vol.8, no.2, issue 30, p.17.
Randolph, Jeanne and Bernie Miller. "Structures of Desire." *Parachute*, March/April/May/June 1989, no.54, pp.67-68.
Scott, John. "Micah Lexier, YYZ." *Vanguard*, September/October 1987, vol.16, no.4, p.34.
Tousley, Nancy. "Installation traces coming of age." *The Calgary Herald*, 16 June 1988.
Town, Elke. "Focus on Micah Lexier." *Canadian Art*, Fall 1989, vol.6, no.3, p.116.
Trowell, Ian. "Lexier installation well constructed but cold, clinical." *London Free Press*, 5 December 1987.

William Lishman





This is one of the most difficult chores I've had to do—write a 200-word statement on my abilities (give me 5,000 and I might be able to do something). Seriously, I am primarily a sculptor working in wood and steel. I enjoy immensely the contrast of the two mediums and my development in both allows me freedoms that would be singly unattainable. Most of my work has been commissioned by commercial establishments; for example in the past dozen years I've done an equal number of murals for the Pascal Hardware chain, mostly in Quebec. My work, however, is greatly varied and can be found in the weirdest places, such as the entrance to the livestock farm at Western Fair in London, Ontario. Or in my front yard (it's pretty weird) where sits my full-scale replica of the NASA Lunar Module (don't ask why I built it).

In terms of relating my work to other people in the form of workshops, I enjoy wood-carving most. There is a great satisfaction in seeing people get turned on to the right tools and techniques and make something appear out of the wood.

Keith Lock

Photo: David Anderson

I suppose the films I make could be called "experimental" because they are created through a process of enquiry and experimentation. How do people look at a film? What do they see when they look at a given image? How can picture and sound be controlled to facilitate the perception of this fleeing effect, or maybe convey an emotion in that series of shots?

My work is shown in cinématèques and galleries. A few times it has been shown on television, but the best screenings are likely to be informal: a basement screening room somewhere, somebody's studio after midnight, projection on a sheet, some people asleep but snoring lightly.

Euan Macdonald

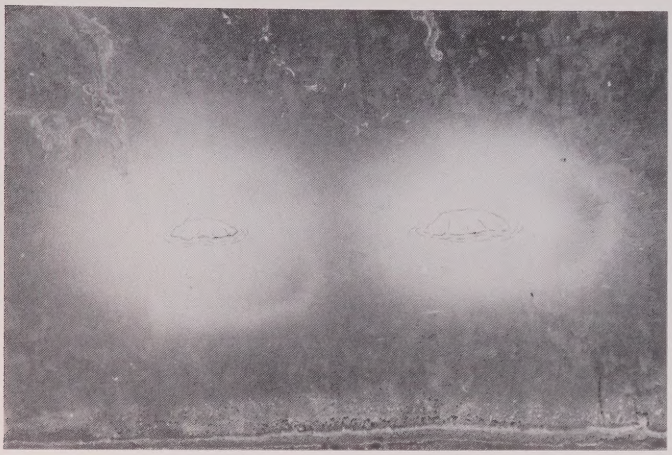


Photo: Simon Glass

Two Islands, 1992, enamel on steel, 25.4 x 33.02 cm

Photo: Simon Glass

Untitled, 1993, acrylic on paper, 45.72 x 60.96 cm

Photo: Simon Glass

Bus, 1993, enamel on steel, 20.32 x 29.21 cm

Over the last few years, my paintings have involved a variety of surfaces and materials, such as metal, fabric and spray paint. The intention of the work is to present an essential response to changing experience; to undermine or question the visual codes of abstraction and representation. The sources of the imagery draw on memory and the random observation of often mundane things around me. A resulting logic evolves within the work that extends a collective experience, rather than a singular meaning.

Euan Macdonald

Painting

Workshops/Lectures
Available to lecture on his own work.

Education
Ontario College of Art, Toronto, AOCA, 1985-88
Ontario College of Art, Independent study in Florence, Italy, 1986-87
Alberta College of Art, Calgary, 1984-85
Grant McEwen Community College, Edmonton, Alberta, 1983-84

Solo Exhibitions
1994 Loggia Gallery, The Koffler Centre, Toronto
1993 Birganart, Toronto
1991 Birganart, Toronto

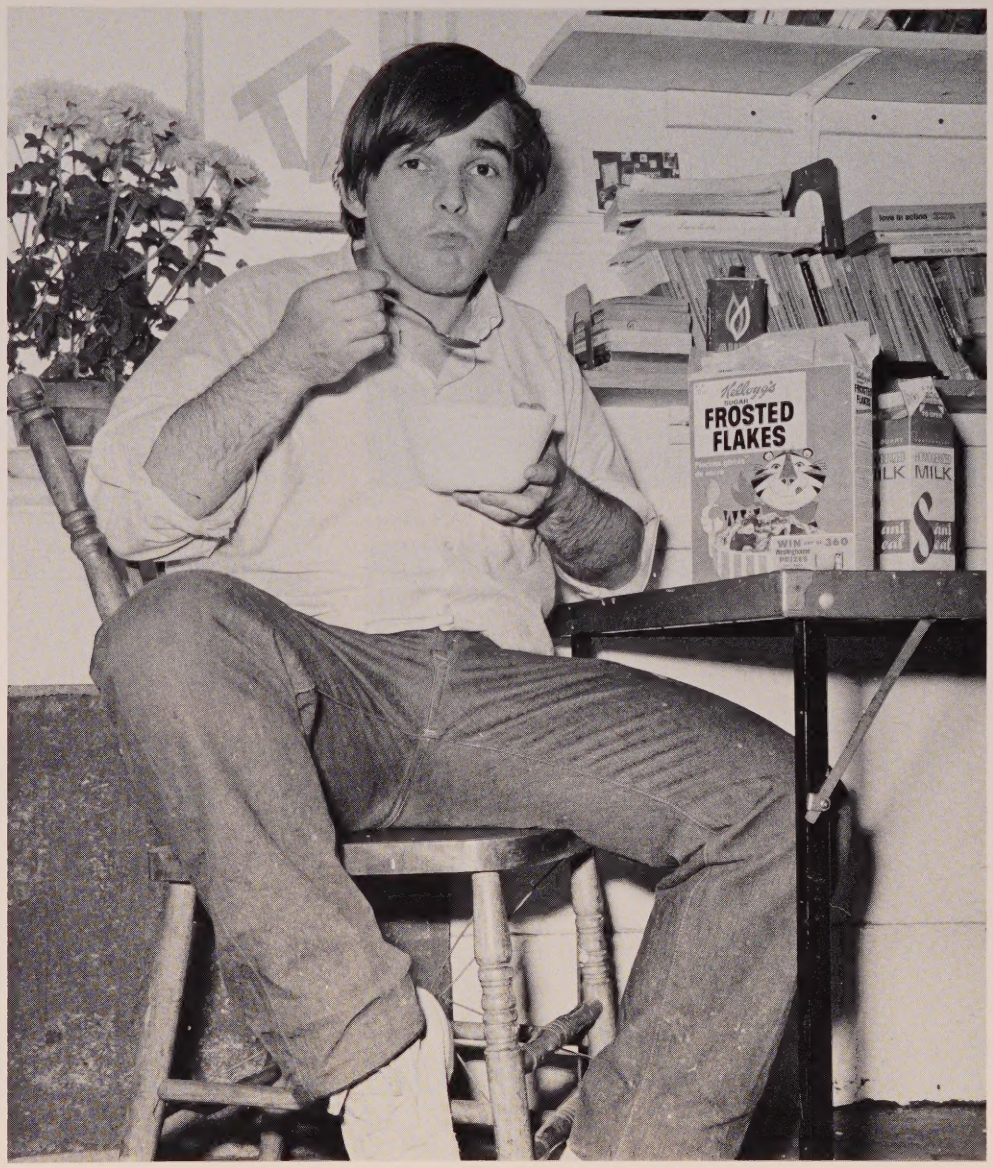
Group Exhibitions
1993 Harbourfront Artists' Gardens, Toronto: *An Act of Faith*
1992 Vanquish Gallery, Creemore, Ontario
1992 80 Spadina, Toronto
1991 Alliance française, Toronto
1991 Roundup, Toronto
1990 Roundup, Toronto
1990 Gallery 76, Toronto
1989 Roundup, Toronto
1988 Station Art Gallery, Toronto
1988 Gallery 306, Toronto

Collections
Canada Council Art Bank, Ottawa
Private Collections

Awards/Grants
Ontario Arts Council Grants, 1991, 1992, 1993

Bibliography
Taylor, Kate. "A courageous modesty." *The Globe and Mail* (Toronto), 4 May 1993.

John MacGregor



For the past fourteen years, I have been involved primarily in the field of visual arts, in particular with painting, drawing and sculpture. My basic aim is to create works of art that encompass the qualities of fluidity and harmony. The painting itself must uphold a sense of lightness, a form of rhythm that would accept life rather than resist it.

At present I am working towards the integration of both colour and form. The difficulty is merging the initial painting with the end results I desire. I want to eliminate the superfluous aspects of painting and to render a more simple form. The work should flow before the viewer without unnecessary visual distractions.

I have served an apprenticeship which has progressed through realism into "non-objective" art. When using the term non-objective, I refer to forms that are interior. My art is evolving into a more personal expression.

In teaching young people art, I think one should begin with an awareness of a person's needs. In order that they may develop their own, unique, individual response. Students should be encouraged to recognize the relationship between art and themselves. Good art resembles a clear mirror. It reflects the personality and feelings of the artist who is creating the work.

Elizabeth MacKenzie

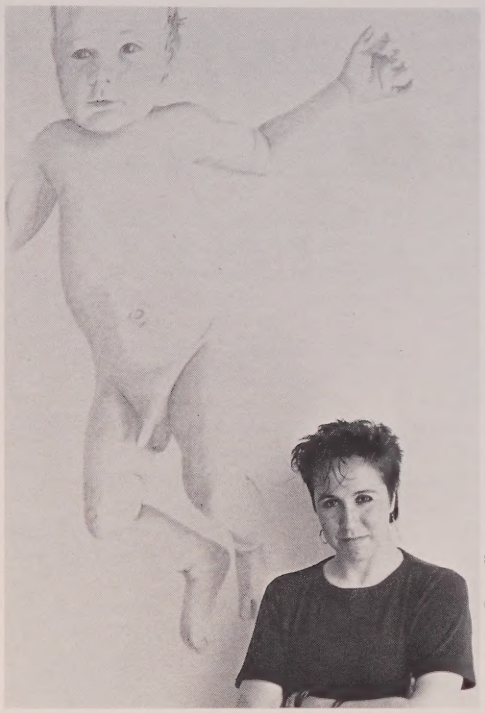


Photo: Bruce Grenville

Photo: Peter MacCallum

Now This, 1984, graphite on wall. Ceiling height: 3 metres. Panel of hand 121.9 x 91.4 cm. Installation at YYZ Gallery, Toronto.

Photo: Peter MacCallum

Now This, 1984, graphite on wall. Ceiling height: 3 metres. Panel of seated girl 153.7 x 111.8 cm. Installation at YYZ Gallery, Toronto.

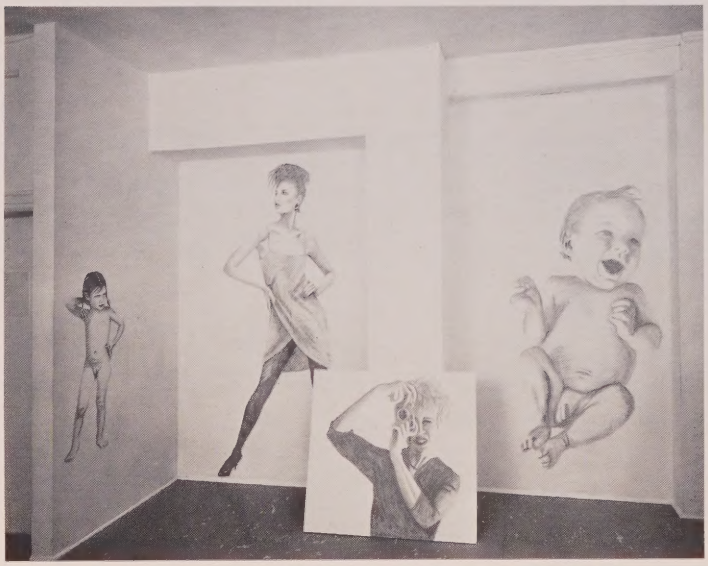


Photo: Peter MacCallum

Apprenticeship, 1985, graphite on wall. Installation for Fem Fest '85 at Gallery 940, Toronto. Ceiling height: 304.8 cm. 4.4 running metres.

Formally my work is concerned with issues of drawing and installation. Images from slide references are drawn directly on the walls of the exhibition space.

My work depends upon the viewer's impulse to decipher narrative and meaning when confronted with a group of interrelated images. This impulse, however, is confounded by various strategies such as fragmentation, disjunctive scale and temporal ambiguity. Any narrative, then, must be supported by the viewer's own personal history and willingness to participate in the work. In short while I supply the characters and situations, the viewer is responsible for the plot. It is in the recognition of this responsibility that the larger cultural and ideological issues are raised. My recent work, for example, deals with issues of gender formulation, sexual stereotyping, desire, self-identity, etc.

Elizabeth MacKenzie

Drawing/Installation

Workshops
Available for workshops in the use of photo reference material and installation techniques. Also willing to lecture on her own work and that of Toronto artists or on alternative spaces in Toronto.

Guest Lectures
York University, Toronto, 1985
Third Eye Centre, Glasgow, Scotland: "Alternative exhibition spaces," 1983

Education
Ontario College of Art, Toronto: A.O.C.A., 1974-79

Solo Exhibitions
1984 YYZ Gallery, Toronto: *Now This*
1982 Eye Level Gallery, Halifax, Nova Scotia: *Solid Objects*
1982 Main Exit, Vancouver, British Columbia: *Still Life with Flowers*
1980 YYZ Gallery, Toronto: *Intervening Moments*
1980 Mercer Union, Toronto: *Drawings of a Certain Nature*

Group Exhibitions
1985 Gallery 940, Toronto: *Fem Fest '85*
1984 Saidye Bronfman Centre, Montreal: *Drawing ↔ Installation ↔ Dessin*
1984 Lavalin Inc., Montreal, Quebec: *Expron*
1983 S.L. Simpson Gallery, Toronto: *Photographic Sources*
1983 Women in Focus, Vancouver, British Columbia: *The Parisian Laundry*
1982 A Space, Toronto: *YYZ Monumenta*
1982 S.L. Simpson Gallery, Toronto: *Directions: Four Artists — Elizabeth MacKenzie, Yana Sterbak, Robert Wiens, Irene Xanthos*
1981 YYZ Gallery, Toronto: *The New YYZ*

Awards/Grants
Canada Council Grants, 1981, 1982, 1983, 1984
Ontario Arts Council Grants, 1979, 1980, 1981, 1982, 1985

Bibliography
Fleming, Martha. "Elizabeth MacKenzie, YYZ, Toronto, December 8 to 20." *Vanguard*, March 1981, vol.3, no.5, p.38.
Grenville, Bruce. "The Mapping of Desire: Elizabeth MacKenzie." *C Magazine*, Fall 1984, no.3, pp.52-53.
Hanna, Deirdre. "Elizabeth MacKenzie, YYZ, Toronto, June 18 to July 6." *Vanguard*, September 1984, vol.13, no.7, pp.32-33.
Léger, Danielle. "Dessin-Installation, Centre Saidye Bronfman, Montréal." *Vanguard*, February 1985, vol.14, no.1, pp.32-33.
Mays, John Bentley. "Elizabeth MacKenzie at YYZ." *The Globe and Mail* (Toronto), 28 June 1984.
Nemiroff, Diana. *Drawing ↔ Installation ↔ Dessin*. Montreal, Quebec: Saidye Bronfman Centre, 16 October — 22 November 1984 (exhibition catalogue).
Patton, Andy. "Civil Space." *Parachute*, June/July/August 1983, no. 31, pp.20-25.
Pontbriand, Chantal. "Dessin-Installation." *Parachute*, December/January/February 1984-85, no.37, p.37.
Randolph, Jeanne. "The Amenable Object." *Vanguard*, Summer 1983, vol.12, nos.5/6, pp.31-33.
Rosshandler, Leo. *EXPRON*. Montreal, Quebec: Lavalin Inc., 1984.
Sabbath, Lawrence. "Drawings attract top dollar at auctions." *The Gazette* (Montreal), 17 November 1984.
Talve, Merike. "Elizabeth MacKenzie, Main Exit, Vancouver, October 5 to 16." *Vanguard*, December/January 1982/83, vol.11, nos.9/10, p.19.

Robin MacKenzie

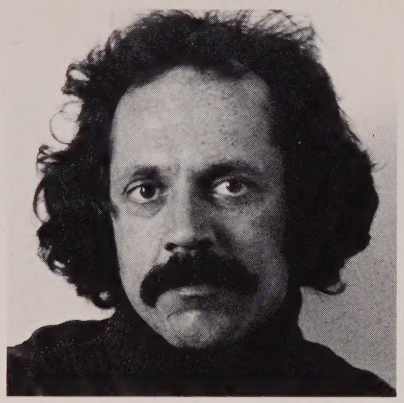


Photo: Jacquie Boughner,
courtesy Carmen Lamanna Gallery

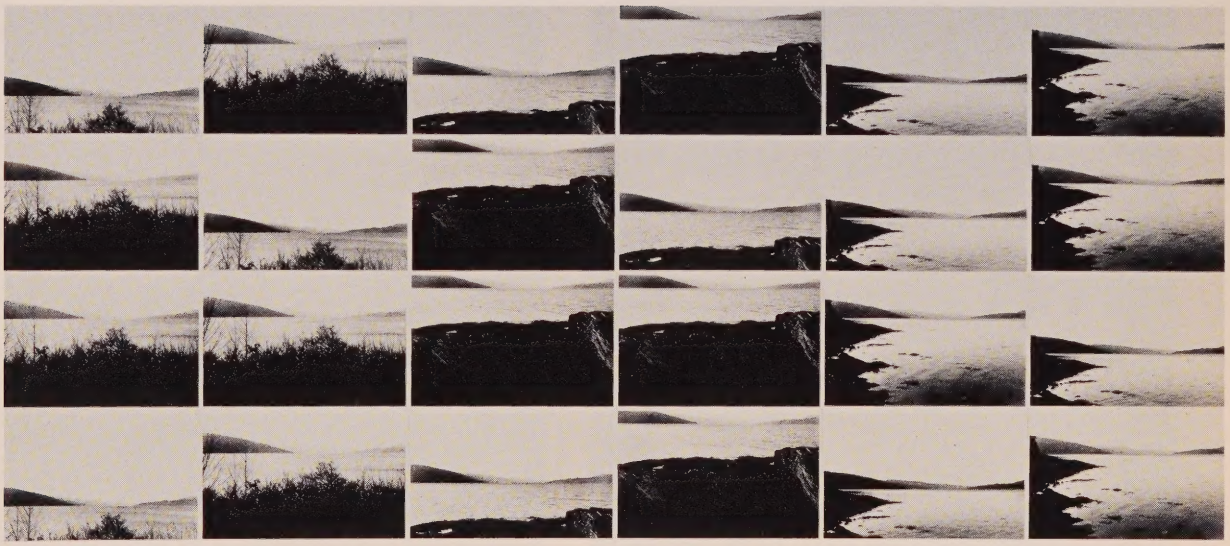


Photo: Robin MacKenzie from *Three Spaces, Section 3 –Shore Lines*, courtesy Carmen Lamanna Gallery

Robin MacKenzie prefers not to make a personal statement

Liz Magor

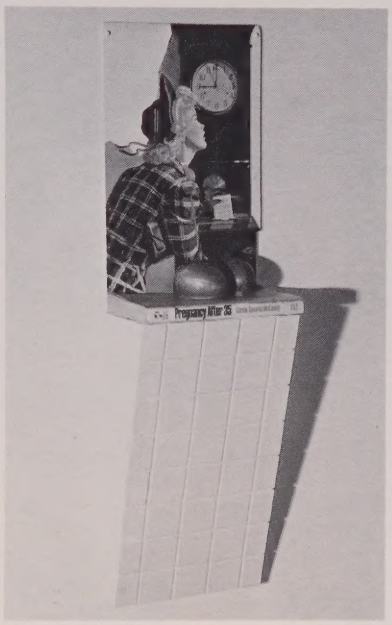


Photo: David Rasmus, Courtesy The Ydessa Gallery, Toronto

Pregnancy After 35, 1985, lead eggs, pocket book, magazine cover, 50.8 x 17.8 x 9 cm (approx.)

Photo: David Rasmus, Courtesy The Ydessa Gallery, Toronto

Sleeping Artist-1924, 1985, plaster, wood, photo, 27.9 x 27.9 cm (approx.)

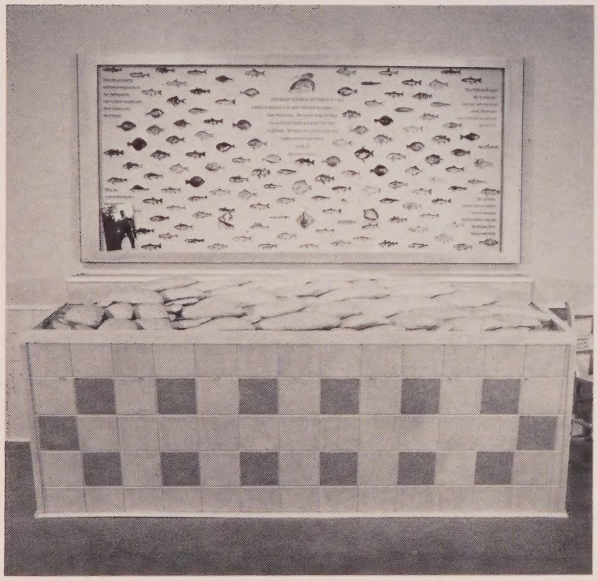


Photo: David Rasmus, Courtesy The Ydessa Gallery, Toronto

The Most Notable Difference (detail), 1984, latex rubber, plaster, wood, 198.1 x 243.8 x 106.7 cm (approx.)

My work is sculptural, often including a photographic image that functions as a footnote or quasi-didactic component. All images are identifiable and perform as voices in a conversation about what might constitute a personal identity. By limiting this conversation to material considerations only, I hope, in serious jest, to reveal the dangers of the excessively literal.

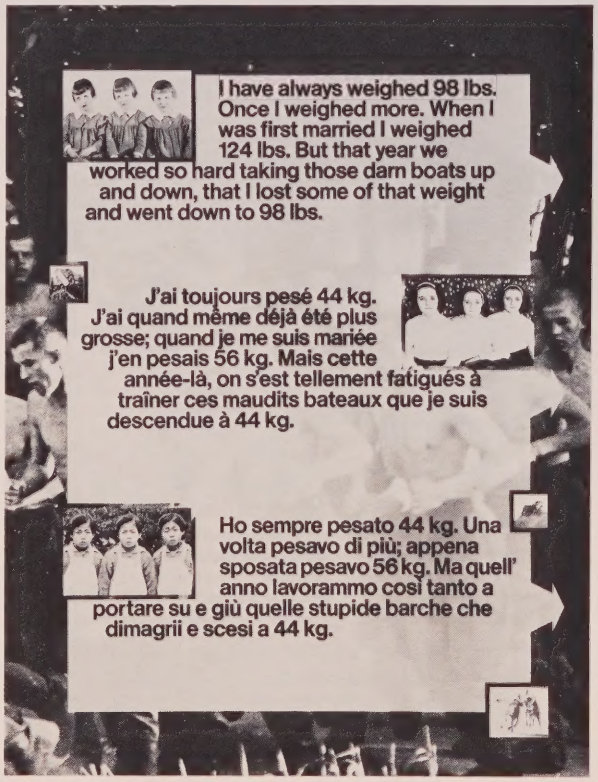


Photo: David Rasmus, Courtesy The Ydessa Gallery, Toronto

I have always weighed 98 lbs. (detail), 1983-84, photographs of montage of found images, 91 x 61 cm

Liz Magor

Sculpture/Installation

Workshops
Available for slide talks on her own work.

Teaching Experience
Ontario College of Art, Toronto, 1981 to present
University of British Columbia, Vancouver, 1980
Emily Carr College of Art, Vancouver, British Columbia, 1979

Education
Vancouver School of Art, British Columbia, 1970-71
Parson's School of Design, New York, 1968-70
University of British Columbia, Vancouver, 1966-68

Solo Exhibitions
1986 Art Gallery of Ontario, Toronto
1984 Canada House, London, England
1984 The Ydessa Gallery, Toronto: *A Notable Difference*
1982 The Ydessa Gallery, Toronto
1981 Alberta College of Art Gallery, Calgary: *Liz Magor*
1981 The Ydessa Gallery, Toronto: *Liz Magor: Sculpture*
1980 Vancouver Art Gallery, British Columbia: *Production/Reproduction*
1980 The Ydessa Gallery, Toronto: *Liz Magor: New Sculpture*
1979 Southern Alberta Art Gallery, Lethbridge
1979 University of British Columbia Fine Arts Gallery, Vancouver
1979 Art Gallery of Greater Victoria, British Columbia
1977 Art Gallery of Greater Victoria, British Columbia

Recent Group Exhibitions
1985 The Winnipeg Art Gallery, Manitoba: *Recent Canadian Sculpture*
1985 Centre international d'art contemporain de montréal, (Place du Parc), Montreal, Quebec: *Aurora Borealis*
1985 The Ydessa Gallery, Toronto: *Group Show*
1985 Sarnia Public Library and Art Gallery: *Toronto Now*
1985 Canada House Cultural Centre Gallery, London, England: *Ian Carr-Harris, Liz Magor*
1984 Glendon Gallery, Toronto: *Repositioning the Familiar*
1984 La Biennale, Venice, Italy: *Venice Biennale*
1983 Vancouver Art Gallery, British Columbia: *Vancouver, Art & Artists 1931-1983*
1983 The Glenbow Museum, Calgary, Alberta: *1 x 2: Liz Magor and John McEwen*
1982 Vancouver Art Gallery, British Columbia: *Mise en Scène*
1982 Art Gallery of New South Wales, Sydney, Australia (circulating); *The 4th Biennale of Sydney — Vision in Disbelief*
1981 The Winnipeg Art Gallery, Manitoba: *The Winnipeg Perspective 1981 — Ritual*
1978 Norman Mackenzie Art Gallery, Regina, Saskatchewan: *Obsessions/Rituals/Controls*
1978 Saidye Bronfman Centre, Montreal, Quebec: *Canadian Contemporary Sculpture*
1978 The Art Gallery at Harbourfront, Toronto: *Performance: An Exhibition of Sculpture*
1977 University of British Columbia Fine Arts Gallery, Vancouver: *For the Birds*
1977 Vancouver Art Gallery, British Columbia: *Four Places*
1976 The Winnipeg Art Gallery, Manitoba: *West Coast Waves*
1975 London Public Library and Art Museum, Ontario: *Young Contemporaries '75*
1975 Burnaby Art Gallery, British Columbia: *Six Sculptors: New Works*
1975 Saidye Bronfman Centre, Montreal, Quebec: *Current Energies, British Columbia '75*

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Balkind, Alvin. "Four Places." *Vanguard*, March 1977, vol.6, no.2, pp.13-15.

Bradley, Jessica. *Ian Carr-Harris/Liz Magor: Canada XLI Biennale di Venezia, 1984*. Ottawa: National Gallery of Canada, 1984 (exhibition catalogue).

Danzker, Jo-Anne Birnie; Watson, Scott and Farrell-Ward, Lorna. *Mise en Scène*. Vancouver, British Columbia: Vancouver Art Gallery, 7 May — 4 July 1982 (exhibition catalogue).

Farrell-Ward, Lorna. *Liz Magor: Production/Reproduction*. Vancouver, British Columbia: Vancouver Art Gallery, 1980 (exhibition catalogue).

Lowndes, Joan. "Liz Magor, Vancouver Art Gallery." *artscanada*, December 1980/January 1981, vol.xxxvii, no.3, p.39.

Magor, Liz. *Four Notable Bakers*. Toronto, 1983 (edition of 500 copies).

Magor, Liz. *Seventeen Books*. Toronto, 1982 (edition of 100 copies).

Malbert, Roger. "Six Perspectives: Mise en Scène." *Vanguard*, September 1982, vol.11, no.7, pp.8-13.

Mays, John Bentley. "Clothes and grass clippings recipe for Magor's metamorphic 'cakes'." *The Globe and Mail* (Toronto), 5 April 1980.

Mays, John Bentley. "Liz Magor defies the march of time." *The Globe and Mail* (Toronto), 18 December 1982.

Monk, Philip. "Liz Magor, Four Notable Bakers, Toronto, self- published, 1983." *Vanguard*, May 1984, vol.13, no.4, p.30.

Rosenberg, Avis Lang. "Liz Magor: Outfitter for Odd Jobs." *Vanguard*, August/September 1977, vol.6, no.6, pp.7-9.

Rosenberg, Avis Lang. "Liz Magor: Working Sculpture." *Vanguard*, December 1980/January 1981, vol.9, no.10, pp.22-27.

Scott, Andrew. "Compost Figures: Liz Magor's New Sculpture." *Vanguard*, March 1979, vol.8, no.2, Cover and pp.21-24.

Williams, Judy. "Victoria, Liz Magor." *artscanada*, August/September 1979, vol.xxxvi, no.2, issues 228/229, p.55.

Annette Mangaard

Photo: Joanna Nokes

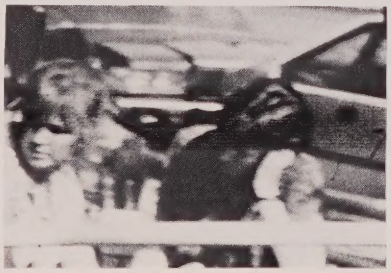
Performance of *Rite of Ritual* at A.R.C., Toronto, May 1986

Photo: Ihor Holubizky

From shooting of *Her Soil is Gold*, 1985

Photo: Ihor Holubizky

From shooting of *Her Soil is Gold*



Still from *She Bit Me Seriously*, 1984, Super-8, colour, sound, 18 min.

Photo: Joanna Nokes

Still from *The Tyranny of Architecture* (work in progress)

My interest in film grew from that of still photography and a fascination with the moving image. If still photography has been viewed as the "decisive moment" then the film camera can be seen as mechanically capturing a series of consecutive "moments." Cinema is the mechanism by which physical reality and movement are revealed. The majority of my works involve manipulation of the image through the use of the optical printer. The alteration of framing, light density, colour, composition, and timing affect the cinematic experience, and the result is to shift for the viewer the mechanics of perception and ultimately to challenge preconceived notions of cinematic "reality."

I have, in the past few years, recorded my travels through the high Arctic, Central America, the Middle East and Europe. There is a qualitative difference between "location" shooting and shooting the "locale." The latter, which is my concern, is an attempt to distill personal, and therefore subjective experience, into film experience . . . communicating emotional responses to a given situation through visual keys. *Her Soil is Gold*, shot in Egypt, is an objective look at a personal experience.

The relationship of technology (optical printing) to perception is to make the imperceptible visible: to "slow down" motion . . . to focus on the particular . . . to reveal details that might otherwise be passed over. The commonplace object, when isolated, takes on magical or mythical proportions. In a society innundated with visual information, the images that reveal, rather than overload, are seen as having intrinsic fascination; the viewer becomes the voyeur. In *The Iconography of Venus*, this is accelerated by the film's content, the examination of female role models, the sexual model viewed through the mechanics of voyeurism.

Current performance work utilizes combinations of the projected moving image and its resulting shadow, live action, projected slides, and live and pre-recorded video.

Annette Mangaard

Filmmaking and performance

Workshops
Available for workshops in Super-8 or 16mm. Also interested in working on film productions with workshop participants.

Teaching Experience
North York Board of Education (Secondary Schools), Photography and Filmmaking Instructor, 1984 to present

Education
Ontario College of Art, Toronto: A.O.C.A., Independant Studies, 1980

Screenings
1986 Sao Paolo, Brazil: *The Tyranny of Architecture*
1986 Presentation House Gallery, Vancouver, British Columbia, *Photoperspectives '85: There's a Shadow on my Face*
1986 Canadian International Film Festival: *Her Soil is Gold*
1986 19th Annual Humbolt Film Festival, California: *There is in Power...seduction*
1986 Nova Scotia College of Art and Design, Halifax: *There is in Power...seduction*
1986 Festival of Festivals, Toronto: *Her Soil is Gold*
1986 National Gallery of Canada, Ottawa: *Her Soil is Gold*
1986 Art Gallery of Ontario, Toronto: *Her Soil is Gold*
1986 TVOntario, Toronto: *Her Soil is Gold*
1986 Ann Arbour Film Festival, Ann Arbour, Michigan: *She Bit Me Seriously*
1986 3rd Annual Super 8 Festival, Leicester, England: *Nothing By Mouth*
1986 Women in Focus, Vancouver, British Columbia: *There is in Power...seduction*
1986 Calgary Society of Independant Filmmakers, Calgary, Alberta: *There is in Power...seduction*
1986 Winnipeg Film Group, Manitoba: *Nothing By Mouth*
1986 The Rivoli, Toronto: *Voyeurgeurs 3* (film and performance)
1986 Vancouver Film Festival, Cineworks, British Columbia: *Her Soil is Gold*
1986 Rogers Cable Network: *Cable Beach*
1985 Macademia Film Festival, Toronto, *Captive Women: There is in Power...seduction*
1985 Film Collective, New York: *There is in Power... seduction*
1985 MacLean-Hunter Cable Television: *State of the Art*
1985 Independant Film Association de Cineastes Independante, Halifax, Nova Scotia: *Nothing By Mouth*
1985 The Funnel, Toronto, *New Works Showcase: There is in Power...seduction*
1985 Le Cache de Cinéma, Toronto: *She Bit Me Seriously*
1985 Experimental Film Coalition, Chicago, Illinois: *She Bit Me Seriously*
1985 Millenium, New York: *She Bit Me Seriously*
1985 Music Gallery, Toronto, *Abba Yabba* (commissioned film)
1984 The Funnel, Toronto, *New Works Showcase: Nothing By Mouth*
1984 Music Gallery, Toronto, *An Evening with Three: Nothing By Mouth*
1984 A Space, Toronto: *She Bit Me Seriously*

Selected Performances
1986 A.R.C. (Artculture Resource Centre), Toronto, *Reel Urbanity: Rite of Rituals* (Film with Performance)
1986 The Rivoli, Toronto: *Voyeurgeurs 3* (Film with performance)
1986 Tarragon Theatre, Toronto, *Rhubarb Festival of Experimental Theatre: Dinosaur's Demise Triggers Debate*
1985 The Rivoli, Toronto: *Songs For The New Fatalism*
1984 Video Cabaret, Toronto: *No Exit*
1983 Victoria College, University of Toronto: *Overtones*
1983 University College Playhouse, Toronto: *Underground Lovers*
1982 Palmerston Stage, Toronto: *Picnic*
1982 Glen Morris Theatre, Toronto: *Dance Barbers*

Selected Filmography

Northbound Cairo	In progress	16mm	colour	sound	30 min.
There's a Shadow on my Face	1986	16mm	b&w stills and film loop		
The Tyranny of Architecture	1986	16mm	b&w	sound	10 min.
The Iconography of Venus	1986	16mm	colour	sound	9 min.
Her Soil Is Gold	1985	16mm	colour	sound	10 min.
There is in Power...seduction	1985	16mm	b&w	sound	5 min.
Alice's Brother Told Me and Alice's Brother Wouldn't Lie	1985	Super-8	b&w	sound	6 min.
Line Through Bath	1985	Super-8	colour	sound	10 min.
Nothing By Mouth	1984	Super-8	colour	sound	10 min.
She Bit Me Seriously	1984	Super-8	colour	sound	18 min.

Dyan Marie

Photo: Dyan Marie

Animated Labyrinth, 1982, painted cast plaster, 79 × 38 cm

Photo: Dyan Marie

A Fearful Gravity, 1984, painted cast plaster, 107 × 38 cm

Photo: Peter MacCallum

Shadow Gates (61 × 91 cm) and *Affirmation* (2.1 m), 1984, painted plaster

Photo: Dyan Marie

The artist seen with *Lust for Life/Swamp*, 1983, 170 painted cast plaster reliefs, 12.2 × 4.3 m

The forms in my work express growth, struggle, contraction, regeneration. They attempt to act as a reminder of the physical self, where there's a biological fragility invested with the will to live. The desire is to provoke an awareness of this in the viewer – an awareness that understands a body of blood moving, of growth from the first cell, of vulnerability and strength in living things, in human kind.

Dyan Marie

Sculpture

Workshops
Available for workshops or demonstrations of mold-making techniques and casting methods. Also available for slide talks and lectures on contemporary sculpture in Toronto or on her own work.

Guest Lectures
Ontario College of Art, Toronto: *Cast Sculpture*, 1983
Ontario College of Art Loft, New York: Visiting Artist, 1982

Education
Ontario College of Art, Toronto: A.O.C.A., 1977

Solo Exhibitions
1983 Art Gallery of Brant, Brantford: *Swamp*
1981 YYZ, Toronto: *Barrier, A Sculptural Situation*

Group Exhibitions
1984 Grünwald Gallery, Toronto: *The New City of Sculpture*
1984 Mercer Union, Toronto (circulating 1984); Open Space, Victoria, British Columbia; Contemporary Art Gallery, Vancouver, British Columbia: *80/1/2/3/4 Toronto: Content/Context*
1984 Glendon Gallery, Toronto: *On The Wall: Peter Hill, Dyan Marie, Irene Xanthos*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 CN Tower Walkway, Toronto: Exhibition maquette at Mercer Union, Toronto; Open Space, Victoria, British Columbia; Off Centre Centre, Calgary, Alberta; Optica/Articule, Montreal, Quebec; Eye Level Gallery, Halifax, Nova Scotia: *Locations/National: Lust for Life/ Swamp*
1983 Art Gallery of Ontario, Art Rental, Toronto: *Critics' Choice*
1983 Women's Cultural Building, Toronto: *Storefronting*
1983 VAV Gallery, Concordia University, Montreal, Quebec: *Ideas in Motion*
1983 ChromaZone, Toronto: *ChromaZone/New Year: Gloria Berlin, Pauline Choi, Dyan Marie, John Scott, Doug Walker*
1982 Gallery 76, Toronto: *Peter Dykhuis/Dyan Marie*
1982 A Space, Toronto: *YYZ Monumenta*
1981 Glendon Gallery, Toronto: *New Faces/Artists' Choice*

Awards/Grants
Canada Council Grants, 1981, 1982, 1984
Ontario Arts Council Grants, 1980, 1981, 1982, 1983, 1984

Bibliography
Guest, Tim. "80/1/2/3/4, Mercer Union, Toronto." *Vanguard*, May 1984, vol. 13, no. 4, pp. 43-44.
Hume, Christopher. "Group shows take over galleries." *Toronto Star*, 22 January 1983.
Hume, Christopher. "New City of Sculpture exhibit is a feast for the eyes -- and ears." *Toronto Star*, 26 August 1984.
Jocelyn, Tim. "Chromaliving – Settling Accounts." *C Magazine*, Winter 1983/84, no. 1, pp. 56-58.
Mays, John Bentley. "The coming of age of Toronto sculpture." *The Globe and Mail* (Toronto), 25 August 1984.
Mays, John Bentley. "The flowering of a creative discontent." *The Globe and Mail* (Toronto), 17 March 1984.
Mays, John Bentley. "A neglected art gets the attention it truly deserves." *The Globe and Mail* (Toronto), 23 August 1984.
Oille, Jennifer. "New Year, Chromazone, Toronto." *Vanguard*, May 1983, vol. 12, no. 4, p. 34.
Pozel, Steve H. (Preface). *Locations/National*. September – October 1983.
Sheehan, Nick. "Levelling the monuments." *NOW*, 23 – 29 August 1984.

Ron Martin

Photo: Courtesy Carmen Lamanna Gallery, Toronto

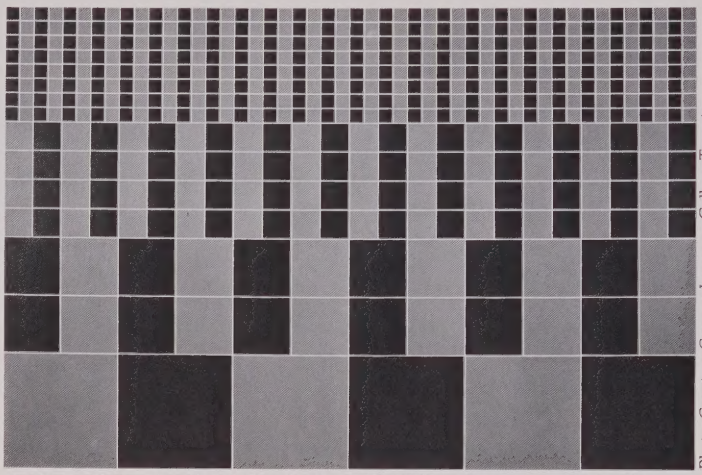


Photo: Courtesy Carmen Lamanna Gallery, Toronto

348-96-24-6 Series: Mars Black & Grey, October 11-24, 1984, acrylic on canvas, 243.8 x 365.7 cm

Photo: Courtesy Carmen Lamanna Gallery, Toronto

Sun and Moon: Four Series of Relative Shades, April 2-May 21, 1984, acrylic on canvas, 243.8 x 365.7 cm

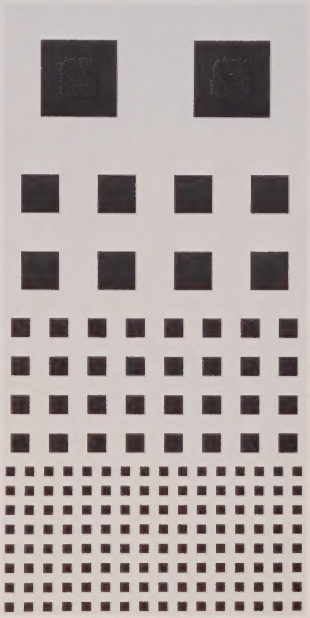


Photo: Courtesy Carmen Lamanna Gallery, Toronto

2-8-32-128 Series: Union of Opposites, Mars Black, February 25-28, 1985, acrylic on canvas, 243.8 x 121.9 cm

Sun and Moon: Four Series of Relative Shades, April 2 – May 21, 1984, is the second painting I have made since moving to Toronto in September 1983. The excessive cost of creating the work and two-month completion period indicate the extremity of the limits operative in the work. The entire work consists of a single tint. Each of the four rows of colour swatches is composed of a saturation sequence. The sequence alternates between a nine-coat constant and an increase in the number of coats of paint from ten to seventeen coats, i.e. 9, 10, 9, 11, 9, 12, 9, 13, 9, 14, 9, 15, 9, 16, 9, 17, read vertically from top to bottom. The point of the painting is that the single tint used is an autonomous factor. What the eye sees is a chemical production of the brain; in other words, what is created through strict rational systems is the opposite – the subjective condition. The Familiar has been dashed to pieces and the autonomy of painting so essential to the history of Modernism has been psychologically constructed.

Ron Martin

Painting and sculpture

Workshops
Available for slide lectures on his own work or on *The History of Modernism in Painting and Sculpture*

Education
H.B. Beal Secondary High School, London, Ontario, 1964

Recent Solo Exhibitions

1986 Carmen Lamanna Gallery, Toronto (also solo exhibitions 1971-80, 1982-86)
1985 National Gallery of Canada, Ottawa: Installation of 13 Paintings from Permanent Collection
1985 49th Parallel Centre for Contemporary Canadian Art, New York: *Ron Martin: Black Paintings 1974-1981*
1980 Forest City Gallery, London, Ontario (also solo exhibitions 1974-76)
1978 Galerie Marielle Mailhot, Montreal, Quebec: *Ron Martin: One Colour and Black Paintings*
1978 Galerie Michael Werner, Cologne, West Germany: *Ron Martin: One Colour and Black Paintings*
1976 Southern Alberta Art Gallery, Lethbridge: *Ron Martin: Water on Paper*
1976 Art Gallery of Ontario, Toronto: *Ron Martin: World Paintings*
1974 London Public Library and Art Museum, London: *Ron Martin: 35 One Colour Paintings*

Recent Group Exhibitions

1984 Carmen Lamanna Gallery, Toronto (group exhibitions 1968-72, 1974-76, 1981-84
1985 Brockville Art Centre: *Exhibition of Canada Council Art Bank Works*
1984 National Gallery of Canada, Ottawa: *Reflections/ Contemporary Art Since 1964*
1984 McIntosh Gallery, London, Ontario: *Experiencing Colour: Ron Martin, Duncan deKergommeaux, Jack MacGillivray*
1984 Art Gallery of Ontario, Toronto (circulating 1984-86); The Glenbow Museum, Calgary, Alberta; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Edmonton Art Gallery, Alberta; Art Gallery of Algoma, Sault Ste. Marie; The Gallery/Stratford: *Toronto Painting 1984*
1984 49th Parallel Centre for Contemporary Canadian Art, New York: *Canadian Paintings and Sculptures*
1982 The Art Gallery at Harbourfront, Toronto: *Painting 82/Painting 82*
1981 National Gallery of Canada (circulating); National Museum of Modern Art, Tokyo, Japan; Hokkaido Museum of Modern Art, Sapporo, Japan; Oita Prefectural Art Centre, Oita City, Kyushu: *20th Century Canadian Painting*
1981 Art Gallery of Ontario, Toronto: *Spring Hurlbut, Ron Martin, John Massey, Becky Singleton*
1980 The Gallery/Stratford: *Recent Painting and Sculpture: A Loan Exhibition from Art Bank*
1980 Art Gallery of Ontario, Toronto (circulating); Louisianna Museum of Modern Art; Stadtlische Kunsthalle, Denmark; Recklinghausen Musées de l'Etat; Grand-Duche de Luxembourg; Museum Hedendaagse Kunst, Ghent, Belgium: *10 Canadian Artists in the 1970s*
1980 Glendon Gallery, Toronto: *Beyond Colour*
1980 The Glenbow Museum, Calgary, Alberta: *Aspects of Canadian Painting in the Seventies*
1979 Birmingham, Alabama: *Birmingham Festival*
1978 Venice, Italy: *XXXVIII Biennale di Venezia*
1977 Agnes Etherington Art Centre, Kingston: *Painting Now*
1976 Harbourfront Art Gallery, Toronto: *Contemporary Canadian Painters*
1976 Montreal Museum of Fine Arts, Quebec: *Forum '76*
1976 The Gallery/Stratford: *Olympic Exhibition*
1976 Place Bonaventure, Montreal, Quebec and The Gallery/Stratford: *The Montreal Olympics Visual Arts Division Exhibition*
1976 Vancouver Art Gallery, British Columbia: *17 Canadian Artists: A Protean View*
1976 Dalhousie University Art Gallery, Halifax, Nova Scotia: *The First Dalhousie Drawing Exhibition*
1976 Art Gallery of Hamilton and Kitchener/Waterloo Art Gallery, Kitchener: *Ontario Now*
1975 London Public Library and Art Museum, Ontario (also group exhibitions 1964, 1965, 1970, 1974)
1975 University of Guelph
1975 Galerie Media, Montreal, Quebec: *Forest City Gallery Exchange Exhibition*
1975 National Travelling Exhibition: *The Canadian Canvas/Peintres Canadiens Actuals*
1975 Forest City Gallery, London, Ontario
1975 Owens Art Gallery, Mount Allison University, Sackville, New Brunswick: *The Carmen Lamanna Gallery at the Owens Art Gallery*
1975 Canadian Cultural Centre, Paris, France: *The Carmen Lamanna Gallery at the Canadian Cultural Centre*
1974 Department of External Affairs, Ottawa and Embassy Residence, Switzerland
1974 Art Gallery of Ontario, Toronto: *Contemporary Ontario Art*
1973 National Gallery of Canada, Ottawa: *Boucherville, Montreal, Toronto, London 1973*
1973 Beth Tzedec Congregation, Toronto: *Art '74*
1973 Art Gallery of Waterloo
1973 Gallery 219, University of Buffalo, New York
1972 Edmonton Art Gallery, Alberta; and Norman MacKenzie Art Gallery, Regina, Saskatchewan: *Diversity – Canada East*
1972 Art Gallery of Ontario, Toronto: *Recent Vanguard Acquisitions*
1971 Albright-Knox Gallery, Buffalo, New York: *Contemporary Canadians*
1971 Canadian Cultural Centre, Paris, France

Karena Massengill

Photo: Thaddeus Holownia

I am a person struggling to be an artist. For my palette ideas spring from me in many forms—a continuous mind stream—forever challenging me to capture their essence within my artwork.

All the colours and materials within the world are my resources. Presently I am involved with metal, wood, cement fondue (casting from clay, later to be cast again in bronze) along with whatever my imagination dictates at any given time.

As an artist, I am primarily concerned with the projection of an intellectual idea or emotional statement. Because my work begins with a three-dimensional approach, I am called a sculptor. However this can be misleading—for my sculpture is actually drawing and painting carried to a more embracing end!

Clay is a basic raw material, flexible and fast.

Elizabeth Mudge Massey

Photos: Pat LaCroix

To describe my sculpture would be to say 'uncomplicated.' Rhythmic in form and perhaps maternal, it is inspired simply by nature. The building up and the taking away, like an Arctic coastline, strong but soft. The landscape of the female torso or the microscopic observation of a sea shell. Bridging between the real and the abstract, and maintaining a familiarity.

Each form, depending on how I feel about it, may be used singly or multiplied many times, in three dimensions or relief. And even though I would describe my work as soft, from its whiteness comes a vitality that gives a life of its own.

My material is mainly plaster. Instead of writing about my work, I would rather have it looked at and touched. Then, it would speak for itself.

John McKinnon

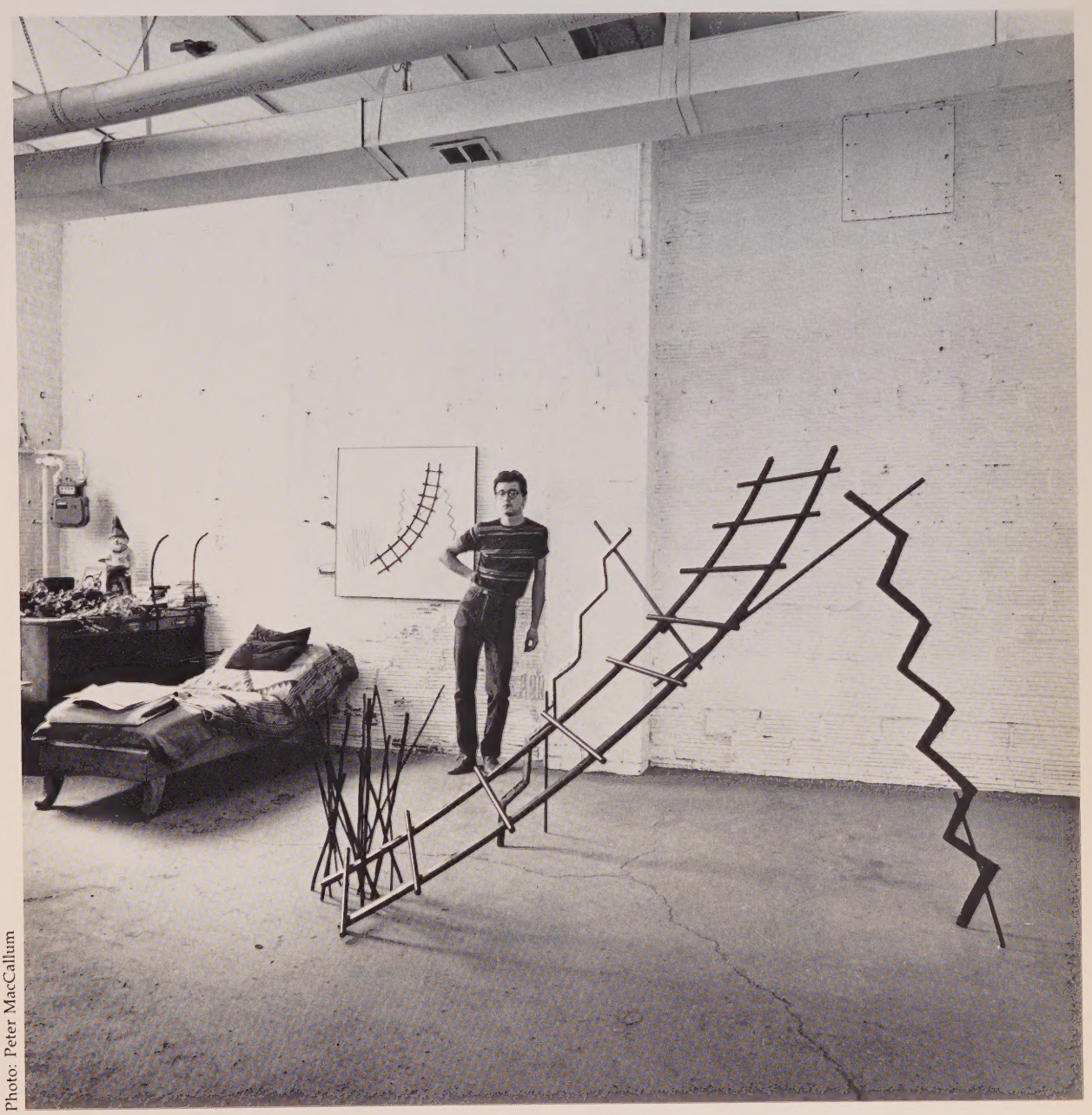


Photo: Peter MacCallum

The things I build relate to drawing and architecture. In the constructions, I have tried to introduce a vitality or animation to the steel. For me the idea is to define space rather than to displace it.

Ross McLaren

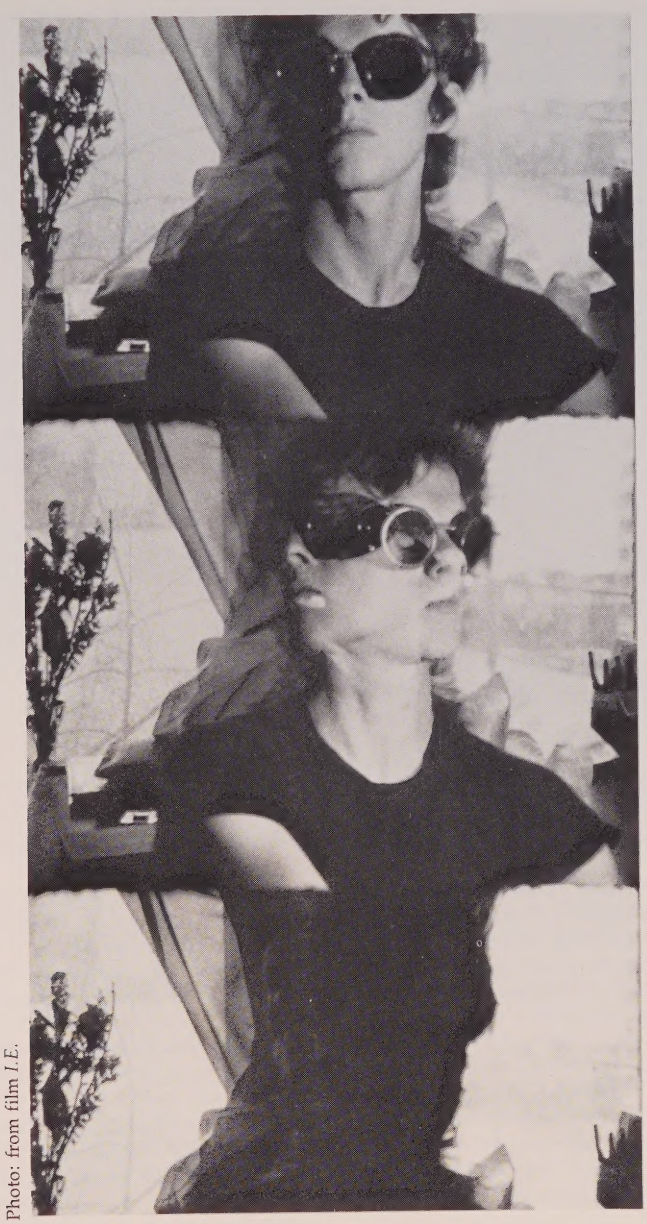


Photo: from film *I.E.*

Ross McLaren began making experimental films in 1973 while a student at the Ontario College of Art. His output has been prolific in the years since then, resulting in over twenty completed films. McLaren sees his work as an art form dealing with formal and philosophical concerns in the same way as music, sculpture and painting.

In addition to his own filmmaking, McLaren has been actively involved in establishing an environment for the exhibition and appreciation of experimental film. In 1976 he was one of the organizers of the first Super 8 Film Festival. He later founded and is now the director of the Funnel, Experimental Film Theatre. He also teaches film at the Ontario College of Art.

McLaren's work, both in his filmmaking and his organizational activities, is aimed at de-mythologizing the technique and technology of film and examining the properties of the medium in the context of creative expression.

Notes from Films by Ross McLaren, March 1979 — Anna Gronau

Winston McNamee

My work is not about me; you don't have to know anything about me to understand it. I am primarily concerned with communication. Categorization kills me, but I guess that if I had to categorize my tapes, I'd say they were in the area of "performance"—in a very broad sense.

My tapes are attempts to communicate with you. I use this electronic medium because it is practical and well-suited to transfer the energy I have selected. The fact that we share the common ground, life, is obviously not enough to ensure that the messages I transmit will be understood. There will no doubt be many misunderstandings about my work.

One reason I can see for this problem is the meaning of the word, "Art." If you catch yourself saying "that's not art; hell, I could do that," you had better clarify, in your own mind, your meaning of art and compare it with mine. The fact that I take video equipment, perform to it, replay it to you and it's labelled as art may disturb you. I guess that the simplest explanation is in the intent.

Someone once said that "art was something done between consenting individuals in a public place." Another definition could be that art is "what is in Art Galleries." Let's say I tape a hockey game and play the tape in a gallery. Should this be considered art simply because it is being shown in a gallery? I would have to say that it is art if I intended you to view the game not as a normal hockey game, but as a performance. This is the crux of the whole definition: the taking of common information, removing it from its common context, and placing it in a different context.

Eric Cameron, a well-known artist, presently a professor at the University of Guelph, once said: "I don't want to make better art, but art better." This is the direction in which I am heading. I don't want to dirty my work with purely personal information. My art is not a "supposed to be" thing. It is a statement on my experience with my environment. I think it operates on a number of levels. Don't look too deeply for meta messages. We are all subjected to different environments, soak up trillions of different stimuli and perceive according to our own personal learned cricuits, all of us differently. What you get from my tapes will largely depend upon your internal junctioning. I can't tell you to see things my way; all I can do is allow you to view material that I deem important. Passage of information is my intent, label it what you may.

Greg Curnoe once said: "I'm afraid of art because it might kill me." I share his fear. Hopefully, my work will sneak up on you before you can label it art.

Robert McNealy

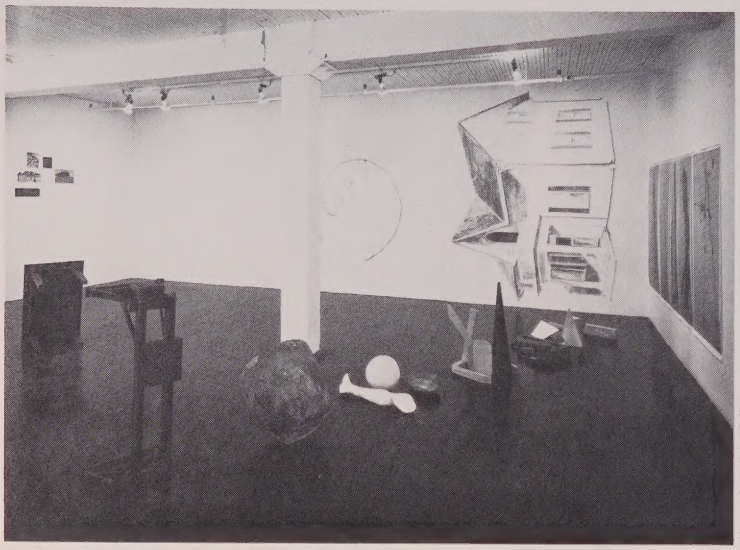


Photo: Peter MacCallum

Installation view of *Bengashia Crossing* at YYZ, Toronto, 1983

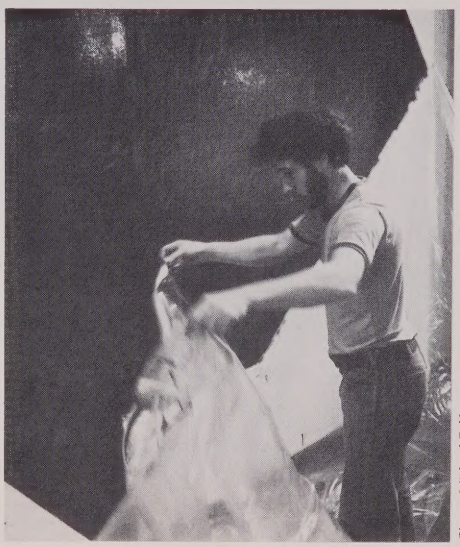


Photo: Michael Balfe

Photo: Peter MacCallum

Installation view of *Bengashia Crossing* at YYZ, Toronto, 1983

Installation view of *La Deuxième Traversée* at Optica, Montreal, 1984

In the work I am doing now, I am attempting to convey the associative elements of what might be seen as disparate events/subjects, thereby drawing parallels between my activity as an artist and the activity of the rest of my environment, both sociopolitical and physical. To arrive at this "event horizon" I draw upon a range of media (sculpture, painting, photography) and allow myself as much stylistic freedom as possible. I see an exhibition as the completion of the piece. The objects and drawings which make up my pieces exist as sub-wholes and should be seen in association with other parts or in their own environment.

Robert McNealy

Mixed media sculpture environments

Workshops
Available to lecture on his own work and other topics which relate to his work.

Teaching Experience
York University, Toronto: Sculpture Instructor, 1983-84
Dundas Valley School of Art: Guest Lecturer, 1979-82
Glendon College, York University, Toronto: Guest Lecturer, 1981
The Banff Centre School of Fine Arts, Alberta: Lecturer and Painting and Drawing Instructor, 1980
Alberta College of Art, Calgary: Guest Lecturer, 1980
York University, Toronto: Guest Lecturer, 1979-80

Education
York University, Toronto: M.F.A. (In progress)
Idaho State University: B.A., 1968
Cornish School of Applied Arts, Seattle, Washington: Diploma, 1961-62

Solo Exhibitions
1984 Optica, Montreal: *La Deuxième Traversée*
1983 YYZ Gallery, Toronto: *Bengashia Crossing*
1982 Mercer Union, Toronto: *Mercer Mnemonic (sample, size, + relativity)*
1981 Glendon Gallery, Toronto: *Shift (for Leonard Peltier)*
1980 Jan van Eyck Academie, Maastricht, The Netherlands: *Second/Other*
1980 Loa Gallery i.s.m., Galerie A, Amsterdam *Second/Other*
1978 Künstlerhaus, Hamburg, Germany: *Second/Other*
1978 YYZ Gallery, Toronto: *Second/Other*
1978 A Space, Toronto: *Hearing*
1977 A.C.T. Gallery, Toronto: *Equal*
1977 Cinéma Lumière, Toronto: *Disparate*
1976 Centre for Contemporary Art, Toronto: *Precinct*
1976 C.E.A.C. (Centre for Experimental Art and Communication), Toronto: *Precinct*

Group Exhibitions
1984 Camden Arts Centre, London, England: *Vestiges of Empire*
1984 Saidye Bronfman Centre, Montreal, Quebec: *Drawing/Installation*
1984 A.R.C. (Artculture Resource Centre), Toronto: *The New City of Sculpture*
1983 S.L. Simpson Gallery, Toronto: *Photographic Sources*
1983 515 Queen St. W., Toronto: *Unaffiliated Artists*
1980 Alberta College of Art Gallery, Calgary: *Toronto*
1980 Optica, Montreal: *Site Lines: Colin Lochhead, Robert McNealy, Renée Van Halm, Bill Vazan*
1979 Künstlerhaus, Hamburg, Germany: *Evans, Poldaas, McNealy*
1979 Art Gallery of Ontario, Toronto: *Four Painters: Joy Walker, Robert McNealy, Peter Hill, Nancy Davidson*
1978 The Art Gallery at Harbourfront, Toronto: *Common Factors*
1978 Optica, Montreal: *A.C.T. at Optica*
1978 Nexus Gallery, Philadelphia, Pennsylvania: *A.C.T. at Nexus*
1977 London Art Gallery, London, Ontario (circulating 1977-78); Art Gallery of Brant, Brantford; McLaughlin Library, University of Guelph: *The Toronto Show*
1977 A.C.T. Gallery, Toronto: *Nancy Davidson, Robert McNealy, Joy Walker*
1977 N.A.M.E. Gallery, Chicago, Illinois: *A.C.T. at N.A.M.E. Gallery*
1976 The Art Gallery at Harbourfront, Toronto: *A.C.T. at Harbourfront*
1976 A.C.T. Gallery, Toronto: *New York-Toronto Attitude*
1976 Kunsthandel K276, Amsterdam, The Netherlands
1976 A.C.T. Gallery, Toronto: *Ric Evans, Robert McNealy, Jaan Poldaas*

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Bidner, Michael. "Conscriptive Poetry at the AGO." *Artists Review*, vol. 2, no. 10, 1979.
Dowding, Martin. "Robert McNealy, YYZ, Toronto." *Vanguard*, March 1984, vol. 13, no. 2, p. 33.
Four Painters: Joy Walker, Robert McNealy, Peter Hill, Nancy Davidson. Toronto: Art Gallery of Ontario, 27 January – 4 March 1979.
Greenfield, Val. *Toronto*. Calgary: Alberta College of Art Gallery, 1980.
Greenfield, Val. *The Toronto Show*. London, Ontario: London Art Gallery, 2 – 31 December 1977.
Lepage, Jocelyne. "Joue, jouons, jouez." *La Presse* (Montreal), 14 April 1984.
Mays, John Bentley. "Robert McNealy at YYZ." *The Globe and Mail* (Toronto), 8 December 1983.
Mays, John Bentley. "Unaffiliated Artists, 515 Queen St. W., Toronto." *Vanguard*, September 1983, vol. 12, no. 7, p. 35.
McGrath, Patrick. "Robert McNealy, Glendon Gallery, Toronto." *Vanguard*, May 1981, vol. 12, no. 7, pp. 32-33.
Rhodes, Richard. "Robert McNealy, Mercer Union, Toronto." *Vanguard*, February 1983, vol. 12, no. 1, p. 39.
Skoggard, Ross. "Ric Evans, Robert McNealy and Jaan Poldaas at Artist's Cooperative, Toronto." *Art in America*, November/December 1976, vol. 64, no. 6, p. 124.
Site Lines: Colin Lochhead, Robert McNealy, Renée Van Halm, Bill Vazan. Montreal: Optica, 5 February – 1 March 1980.
Wiens, Robert. "*Syntax* Installation by Robert McNealy." *Artists Review*. vol. 2, no. 9, 1979.

Sandra Meigs

Photo: D. Mackenzie

A Dense Fog, 1978, Film Installation at Eye Level Gallery, Halifax

Photo: Courtesy Ydessa Gallery, Toronto

Bar Scene for *Purgatorio, a Drinkingbout*, 1981, watercolour

Photo: Ric Amis

Purgatorio, a Drinkingbout, 1982, detail

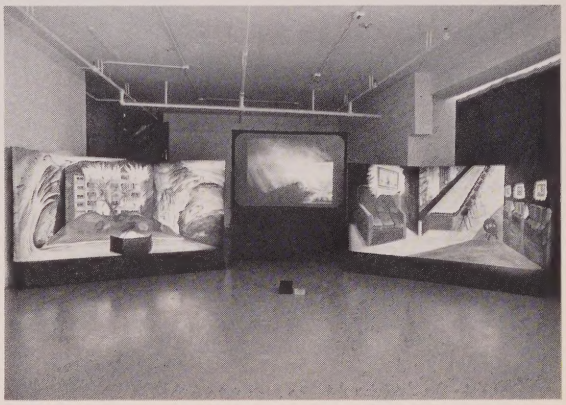


Photo: Ric Amis

Purgatorio, a Drinkingbout, 1982, Installation at Ydessa Gallery, Toronto, 2 stages, 32 watercolours, film

My work incorporates writing, drawing, theatrical devices, and filmmaking. In recent years, the work has been presented as installation. The drawings are made as part of my working process. In some cases the drawings can then function as storyboards, although I do not shoot the drawings or absorb them directly into my films.

For example, *Purgatorio, a Drinkingbout* was a major installation that included thirty-two watercolour drawings, two small stage sets or dioramas, and an eleven-minute sound film. Upon entering the gallery in which the work was installed, the viewer was first faced with the watercolours, hung an inch apart and in one row, thus providing the drawings with a narrative storyboard-like function. They began with a long shot of a bar and slowly zoomed in to close-ups of drinkers, to incidents, to underwater scenes and finally to an opera. The last two works were studies for two small stage sets.

When completing the viewing of these watercolours, the viewer would turn around and enter a large darkened space containing the actual stage sets and a rear projection screen. The left stage was an apartment building on fire underwater with a mechanical prompter in the foreground, popping in and out of his prompt box. The right stage was an empty, sombre barroom with a long, vacant bar. The viewer would see a large foot pedal on the floor in the middle of the two stages which would activate the film projector. Shot in Berlin, the film was based on the theme song titled "Smokey the Bar" by Hank Thompson.

The watercolours were done as studies for the film and, as such, embody a particular method of working whereby filmic images and ideas are integrated. The two stage sets were painted, from my designs and under my direction, by a professional scenic artist who employed traditional scene painting techniques, in order to create a dramatic effect.

Sandra Meigs

Painting and Drawing, Filmmaking

Workshops

Available for workshops in drawing, watercolours, Super-8 filmmaking or seminars on issues in art.

Teaching Experience

The Banff Centre School of Fine Arts, Chief Administrative Assistant to Visual Arts Program, Summer Sessions, 1982

York University, Toronto, Visiting Artist, 1982

Nova Scotia College of Art and Design, Halifax, Lectures, 1980, 1981

Simon Fraser University, Centre for the Arts, Vancouver, Lecture, 1981

University of Victoria, British Columbia, Visual Arts Presentation, 1981

Dalhousie University, Halifax, Teaching Assistant in Philosophy, 1977-79

Education

Dalhousie University, Halifax, MA in Philosophy, 1980

Nova Scotia College of Art and Design, BFA, 1975

Rhode Island School of Design, 1971-73

Exhibitions

1982 The Ydessa Gallery, Toronto: *Semi Wind-up Bout* (Drawing Installation)

1982 YYZ Gallery, Toronto: *YYZ Monumenta*

1982 Main Exit, Vancouver: *Semi Wind-up Bout*

1982 The Ydessa Gallery, Toronto: *Purgatorio, a Drinkingbout* (Film Installation)

1981 Centre for Art Tapes, Halifax: *Purgatorio, a Drinkingbout*

1980 Anna Leonowens Gallery, Halifax: *The Maelstrom* (Film Installation)

1980 A Space, Toronto: *The Maelstrom*

1980 112 Workshop, New York: *The Maelstrom*

1978 S.A.W. Gallery, Ottawa: *The Pale Omnipresent Persistence* (Film Installation)

1978 Franklin Furnace, New York: *The Pale Omnipresent Persistence*

1978 Eye Level Gallery, Halifax: *The Pale Omnipresent Persistence*

1978 Vehicule Art, Montreal: *A Dense Fog* (Film Installation)

1977 Eye Level Gallery, Halifax: *A Dense Fog*

1974 Canadian Linen Supply Co., Halifax: *48 Dresses* (Performance)

1974 Majestic Theater, Providence: *20 Dresses* (Performance)

Filmography

The Elephant Man	1975	16mm	silent	10 min.
A Dense Fog	1977	Super-8	silent	12 min.
Crowd	1977	Super-8	silent	3 min.
The Pale Omnipresent Persistence	1978	Super-8	sound	15 min.
The Maelstrom	1980	Super-8	sound	20 min.
Aphasia: Caught in the Act	1981	Super-8	sound	4 min.
Purgatorio, a Drinkingbout	1981	Super-8 & 16 mm	sound	11 min.
Semi Wind-up Bout	1982	Super-8	silent	3 min.

Joe Mendelson

Photo: Steve Feldman

I was born Birrel Josef Mendelson, July 30, 1944. I wasted many years going to school and ultimately graduated from the University of Toronto with a degree in football. I was not motivated to go pro, nor was I good enough, so I taught myself to play the guitar while working as an artist/copywriter/belt-maker/clothes designer/bouncer and more.

In 1968, I became a professional musician. Since that time, I've recorded seven albums of which five were with a band called 'Mainline.' Mainline, known in the beginning as McKenna-Mendelson-Mainline, recorded chronologically for Liberty/U.A. in England, Capitol, U.S.A., GRT of Canada and finally Taurus of Canada. Mainline is the only band in Canada to have had the distinction of a 'bootleg' album. Distinction sure doesn't pay the rent. Mainline toured England, Scotland, Canada, Australia with one engagement in Holland and just two in the U.S.A. I abandoned the group concept in 1972 to pursue a more fulfilling solo career. Since then, I've continued to compose and paint and recorded two solo albums, the most recent being the 'Sophisto.'

I am a prolific writer and a volatile artist/performer with immense energy and sensitivity. Good health has graced me so all I require are outlets for my gifts.

P.S. As a child I did drawings of cars and naked women. When I discovered the 'magic marker,' I made posters for my band and ultimately this autobiography. As a painter, I am totally self-taught. Painting is music to my eyes.

Michael Merrill

Photo: Tony Wilson

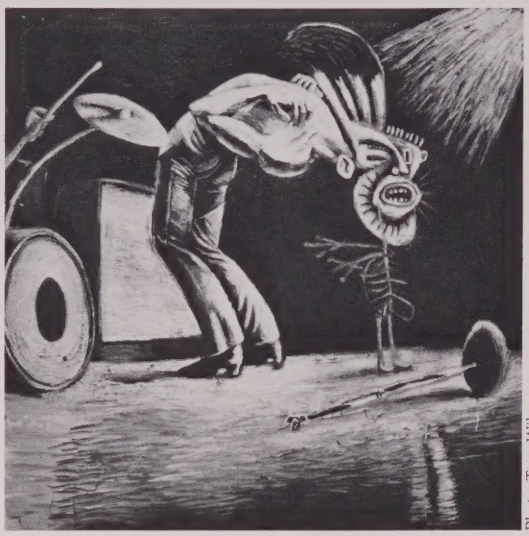


Photo: Tony Wilson

Lonely Boy, 1984, oil on canvas, 182.9 x 182.9 cm

Photo: Tony Wilson

Two Van Goghs, 1983, oil on canvas, 182.9 x 121.9 cm

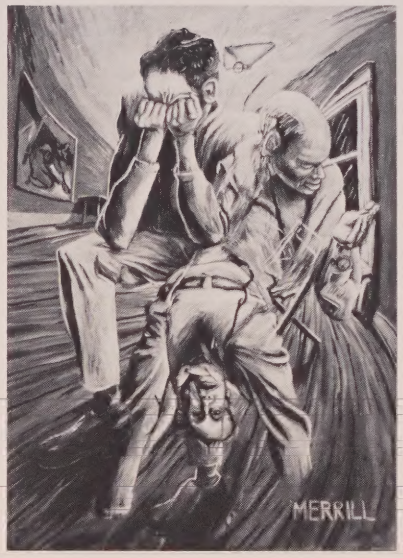


Photo: Tony Wilson

Melancholia, 1983, oil on canvas, 182.9 x 121.9 cm

Photo: Tony Wilson

Hair Shirt, 1983, oil on canvas, 182.9 x 121.9 cm

A painting functions as a poetic reservoir, an object to collect, focus and dispense the unsayable. Painting is a complex web; from the actual physical paint on the canvas to the obvious content and beyond — each level continuously feeding the next to create a vibrant whole that remains alive and subject to constant discovery and interpretation. My own painting aims for a connection in the "folk" sense, beyond the veneer of sophistication so often mistaken as a conquest of our own mortality.

Michael Merrill

Painting and Drawing

Workshops
Available for workshops in painting and drawing. Also willing to lecture on his own work.

Education
The School of Art and Design, The Montreal Museum of Fine Art, Quebec: Diploma, 1975

Solo Exhibitions
1985 Garnet Press, Toronto
1981 The Funnel Gallery, Toronto: *Heads*
1977 Galerie B, Montreal, Quebec: *Petits Objets*
1976 Powerhouse Gallery, Montreal, Quebec: *Constructions*

Group Exhibitions
1985 Galerie Walchenturm, Binz 39, Zurich, Switzerland: *Fire and Ice*
1985 The Art Gallery at Harbourfront, Toronto: *Riot, Calm and Luxury*
1985 Garnet Press, Toronto: *Lassoed Event*
1984 Mercer Union, Toronto: *Paintings: Dana Bentley, Wendy Coad, Michael Merrill*
1984 Gallery 101, Ottawa: *Desire*
1984 The Edmonton Art Gallery: *Images: New Representational Art*
1984 Grünwald Gallery, Toronto: *Kromalaffing*
1984 Saidye Bronfman Centre, Montreal, Quebec: *E(x)changes 2: Toronto*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 515 Queen Street West, Toronto: *Unaffiliated Artists Show*
1983 The Cameron Public House, Toronto: *Hearth*
1983 Gallery Quan, Toronto: *Figures Drawn From a Group*
1982 ChromaZone, Toronto: *The Sport of Painting: Michael Merrill and Sybil Goldstein*
1982 Das Institut Unzeit, West Berlin, Germany: *O KromaZone: Die Anderen Von Kanada*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1982 ChromaZone, Toronto: *Making Faces*
1981 Mercer Union, Toronto: *Books in Manuscript Form*
1976 London Art Gallery, Ontario (circulating 1976-77); Norman Mackenzie Art Gallery, Regina, Saskatchewan; Art Gallery of Greater Victoria, British Columbia; The Glenbow-Alberta Institute, Calgary; Agnes Etherington Art Centre, Kingston; Beaverbrook Art Gallery, Fredericton, New Brunswick; Confederation Centre of the Arts, Charlottetown, Prince Edward Island; Saidye Bronfman Centre, Montreal, Quebec: *Young Contemporaries '76*

Awards/Grants
Canada Council Grants, 1976, 1984
Ontario Arts Council Grant, 1983

Bibliography
Fabo, Andy (Introduction). *O Kromazone: Die Anderen Von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6 — 26 December 1982 (exhibition catalogue).
Fabo, Andy. *Desire*. Ottawa: Gallery 101, 14 February — 10 March 1984 (exhibition catalogue).
Fabo, Andy. "Nationalism/Internationalism/Regionalism." *C Magazine*, Fall 1984, no.3, pp.71-73.
Girling, Oliver. *Riot, Calm and Luxury*. Toronto: The Art Gallery at Harbourfront, 28 June-8 September 1985 (exhibition catalogue).
Hume, Christopher. "Overwrought but exciting." *Toronto Star*, 13 November 1982.
Hume, Christopher. "Representational art back with a vengeance." *Toronto Star*, 4 September 1982.
Mays, John Bentley. "Unaffiliated Artists." *Vanguard*, September 1983, vol.12, no.7, pp.35-36.
Mays, John Bentley. "Raw incisive portraits of the human condition." *The Globe and Mail* (Toronto), 5 July 1984.
O'Brien, Paddy Gunn. *Young Contemporaries '76*. London, Ontario: London Art Gallery, 8 — 31 October 1976 (exhibition catalogue).
Staples, Wayne. "Images, New Representational Art." *Update* (The Edmonton Art Gallery), March/April 1984, vol.5, no.2, pp.2-4.

Sam Moligian

The weekend pottery workshop programme is set up to give the people taking the workshop as much information as possible through demonstration.

I will make everything from mugs to tea pots, showing the different techniques used in order to complete them.

We will spend time dealing with glazes at cone 6 oxidation, cone 10 reduction and salt glazing, which is my specialty. Time will also be spent on kiln building and many other things dealing with the making and selling of the work.

We offer a range of other programmes which are participation workshops using our trailer which carries a 40 cu. ft. kiln (gas fired) and other specialized equipment (these workshops range from one to three weeks.).

Kim Moodie

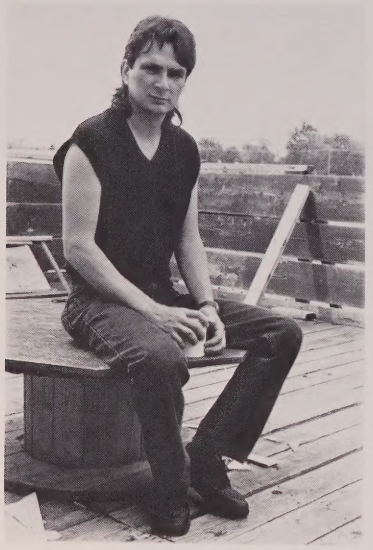


Photo: Wyn Geleynse

Photo: John Tamblyn

Dove with Heads, 1984, india ink on paper, 66.2 x 101.2 cm

Photo: John Tamblyn

Monster Dance, 1984, india ink on paper, 100 x 130 cm

Photo: Wyn Geleynse

The Red Playground, 1985, acrylic on canvas, 167.6 x 167.6 cm

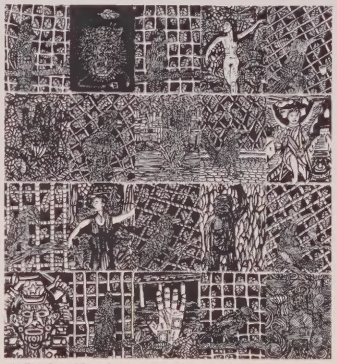


Photo: John Tamblyn

A Bird in Hand, 1984, india ink on paper, 120 x 110 cm

For several years I have been working on my own interpretations of symbols. Constantly in our society images are or become iconographic, and their meanings are used to illustrate and stress philosophies, moralities and rules. As a child, through reading fables and legends and watching television, I learned to make associations between images and moralities. In growing up I found that these connections were not always true and that, frequently, the meaning attached to a symbol became confused when the activities it was associated with were questionable or contrary to its attached idealism. As a result I believe that the meaning of a form should always be heavily based on the context it exists in. I have collected a large number of possible symbols in the form of toys and books and Xerox illustrations. I take one or several of these images and express my own current feelings regarding their meaning through my representation of them and the scene I place them in. In the paintings this development of context may take several months while my mind sifts through a number of possibilities. My drawings are done more automatically, more intuitively, and I portray an image until I feel comfortable with the interpretation or have momentarily exhausted my possible renderings. My insistence on the importance of the context may give rise to the old dilemma of meaning always being based on an individual's personal experience. However, I feel that there is a commonality of physical and emotional experience that allows people to have generalized but similar interpretations.

Kim Moodie

Painting and Drawing

Workshops
Available for workshops in painting and drawing. Also willing to lecture on the use and development of symbolism in his own work and that of other contemporary artists.

Teaching Experience
University of Western Ontario, London: Assistant Professor, 1980 to present
Various drawing and painting classes for the Public Utilities Commission, London, Ontario; International Y.M.C.A., Montreal, Quebec; the City of Montreal; and the Separate School Board, Sault Ste. Marie, 1976-80

Education
Concordia University, Montreal, Quebec: M.F.A., 1979
University of Western Ontario, London: Honours B.A., 1974

Solo Exhibitions
1985 London Regional Art Gallery, Ontario: *Kim Moodie: Drawings 1983-84*
1984 Mercer Union, Toronto: *Homunculus: Paintings and Drawings*
1983 Embassy Cultural House, London, Ontario: *Kim Moodie: Signs and Symbols: Paintings and Drawings*
1981 Forest City Gallery, London, Ontario: *Kim Moodie: New Works*
1979 Main Sprinkler Valve Gallery, Concordia University, Montreal, Quebec

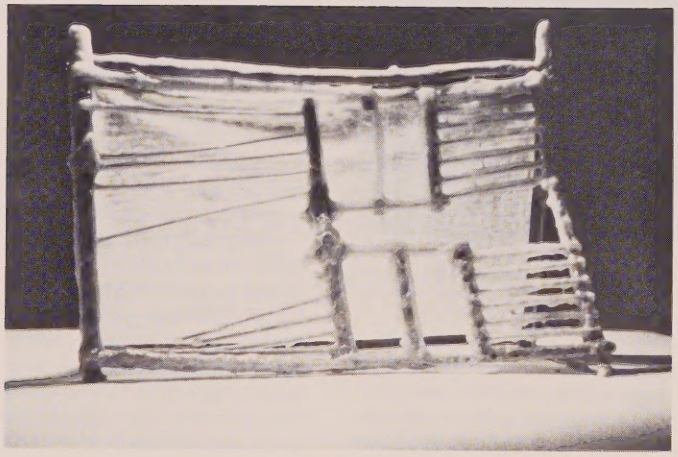
Group Exhibitions
1985 Instituto de Cultura de Yucatán, Mérida, Mexico: *Exposición Colectiva Canadiense: Irene Xanthos, Judith Schwarz, Kim Moodie, Isaac Applebaum*
1985 McIntosh Gallery, London, Ontario: *University of Western Ontario Visual Arts Faculty Exhibition*
1985 Embassy Cultural House, London, Ontario: *Drawings*
1984 McIntosh Gallery, London, Ontario: *How to Die Twice (Ron Benner, Stephen Best, Wyn Geleynse, Jamelie Hassan, Kim Moodie, Lotus Why)*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Embassy Cultural House, London, Ontario: *Disarmament Show*
1983 The Art Gallery St. Thomas-Elgin, St. Thomas: *Summer '83*
1980 McIntosh Gallery, London, Ontario: *Visual Arts Faculty Exhibition (University of Western Ontario)*
1980 McIntosh Gallery, London, Ontario: *Four Profiles, Four Directions: Ralph Stanbridge, Dave Tomas, Kim Moodie, Irene Xanthos*
1979 Trajectory Gallery, London, Ontario: *A Media Collection*
1977 Weissman Gallery, Montreal, Quebec: *Group Exhibition*

Awards/Grants
Ontario Arts Council Grants, 1979, 1981, 1983, 1984, 1985

Collections
Air Canada, Montreal, Quebec
The Art Gallery St. Thomas-Elgin, St. Thomas
London Regional Art Gallery, Ontario
McIntosh Gallery, London, Ontario
Social Science Centre, University of Western Ontario, London

Bibliography
Andreae, Janice. "Xanthos, Moodie, Tomas and Stanbridge at McIntosh Gallery." *artmagazine*, November/December 1980, vol. 12, no. 51, p. 56.
Foy, Jane. "Age of technology confronts law of the jungle." *London Free Press*, 16 March 1985.
Kucherawy, Dennis. "Four Profiles, Four Directions." *London Free Press*, 12 June 1980.
Lennon, Madeline. *How to Die Twice*. London, Ontario: McIntosh Gallery, 14 November — 16 December 1984 (exhibition catalogue).
Rans, Goldie. "London, Ont." *Vanguard*, September 1983, pp.13-16.
Teitelbaum, Matthew. *Kim Moodie: Drawings 1983-84*. London, Ontario: London Regional Art Gallery, 1 March — 28 April 1985 (exhibition catalogue).

Halyna Mordowanec



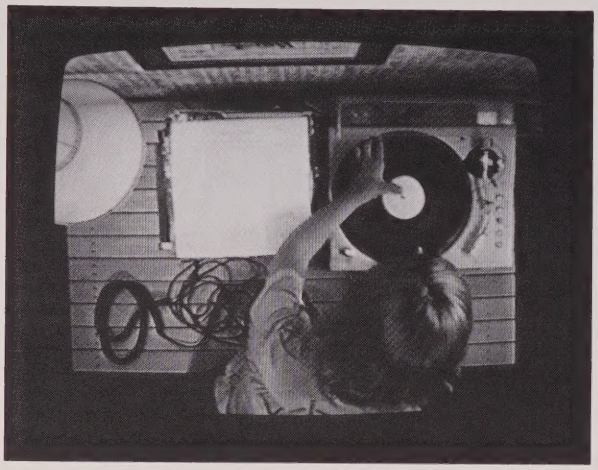
I have been a silk-screen printer, a wall stenciller in Massachusetts, a stencil-cutter on the Bowery, a receptionist, a museum curator and am a teacher, wife, mother to a four-year-old, and an artist.

I create enclosures. Fascination with man's evolutionary remains, primal myths, rituals of Profane life and of the Sacred, prods me to explore various spaces, enclosures and environments.

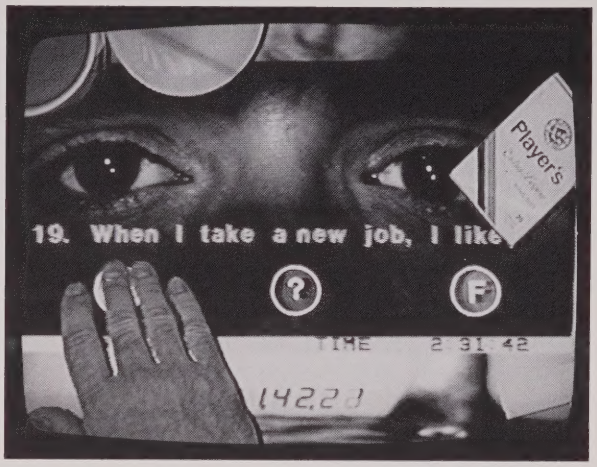
In the beginning the structures were built of tree branches that were coated with daily ritualistic applications of plastic resins that imparted a frozen petrified character.

Presently, I am working in lightweight cement, papier mâché, chicken wire, etc. to create elemental fragments of Sacred spaces. In these enclosure-environments, I perform the rituals of the Sacred and invite others to participate.

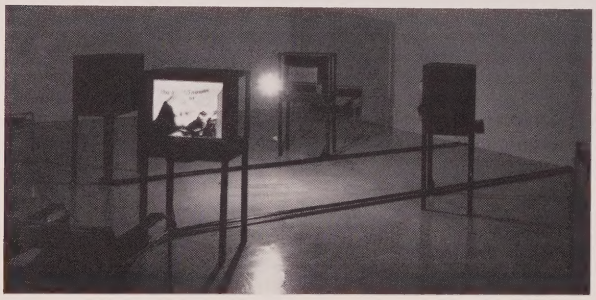
Ian Murray



Still from *Diet: A Work for Television*, 1980, colour, stereo, 29:30 min.



Still from *Come On Touch It (Study #4 for a Personality Inventory Channel)*, 1979-83, colour, stereo, 34 min.



Installation view of *Commercial Break (Study #4 for Time Scale)*, 1988, audio, video, electronic, furniture

Stills from *Commercial Break (Study #4 for Time Scale)*, 1988

I am interested in creating new objects, events, spaces and transmissions that offer ways of examining the nature of our mediation by our received forms of communication and control. Most of my work is created by bringing together communications of different types (lectures, warnings, tests, alarms, ranking lists, entertainments, medical/psychological batteries, exhibitions, advertisements, etc.) into new juxtapositions and resonances.

Basic to my approach is the understanding of communications as instrumental acts that presuppose/reinforce an appropriate mode of reception and response. The colonialization of 'information'al behave(e)ioral systems, particularly broadcast (instrumental communication at a distance – remote control) have been concerns of mine for many years as have edge/centre, periphery effects. My work is created with a view to the way our construction and reception of the world is altered by various forms of address, particularly through mass media, education, psycho-politics and the space of cultural institution.

Ian Murray's art works often involve the combination of spaces, communications, professional practices, audience areas, electronics and mass media. He works with a wide range of objects and media to create a unique body of dense and engaging collage art works for installation, exhibition, performance, multiples and broadcast.

Murray has worked with photography since 1966, and with audio media including radio, records, audio tapes, performance and telephones since 1970. His work has most often combined audio and video with other installation elements such as lighting, electronic switching, graphics, books, signage, surveillance systems and furniture.

Murray's electronic installation works involve a number of aspects of communication, control and perception, with particular focus on alteration through the mediation of architectural, political and information technologies. The combination of objects in Murray's works create multi-image, multi-level complexes that form an active, dense, resonant whole. Consistent with Murray's interest in address and reception, his installation works posit discrete but obvious audience positions that are integral to the work.

Ian Murray

Video, Video Installation, Multi-media/Electronic media

Workshops
Available for workshops on the use of contemporary media by artists and community groups; the nature of mass media; installation art; video production; audio production; film production; media production management; and broadcast art. Also available to lecture on his own work and the history of contemporary electronic culture.

Teaching Experience/Guest Lectures
Monitor North, Thunder Bay: Workshop, 1989
Images '89 Workshops: Video Post-Production, 1989
Ryerson Polytechnical Institute, Toronto: Media Arts Film/Video Instructor, 1986-87
Videopool, Winnipeg: Instructor, 1986
Trinity Square Video, Toronto: Lecture, 1985
Trent University, Peterborough: Lecture, 1985
Marxist Institute, Toronto: Lecture, 1984
Fanshaw College, London, Ontario: Lecture, 1983
Nova Scotia college of Art and Design, Halifax, 1971, 1972, 1974, 1976, 1977, 1978, 1983
York University, Toronto: 1979, 1983
The Banff Centre School of Fine Arts: Lecture, 1983
The West Baffin Eskimo Co-op, Cape Dorset: 1982
Syracuse University, New York: Lecture, 1980
York University, Toronto: Visiting Artist, 1980
Ontario College of Art, Toronto: 1978, 1980, 1981
Government of the Northwest Territories Department of Education and the West Baffin Eskimo Co-op, Cape Dorset: Instructor, 1977
Cape Breton Miners' Museum, Glace Bay, Nova Scotia: Visiting Artist, 1977
Forest City Art Gallery, London: Lecture, 1976

Education
Trinity Square Video, Viacom and Charles Street Video, Toronto: various workshops and seminars, 1978-88
Nova Scotia College of Art and Design, Halifax: BFA, 1969-72

Solo Exhibitions
1989 Monitor North, Thunder Bay: *Works for Television*
1988 Pat Hern Gallery, N.Y.: *Keeping on Top of the Top Song*
1988 Vancouver Art Gallery: *Ian Murray: Two Installations*
1986 Plug-In Gallery, Winnipeg: *Selected TV: 1973-1983*
1985 Artspace, Peterborough: *Two Works for Performers*
1984 Museum Fodor at de Ijsbreker, Amsterdam, The Netherlands: *Three Works for Performers: 1970-1984*
1984 Hallwalls, Buffalo: *Three Works for Television*
1983 Eye Level Gallery, Halifax: *Who Can Help an Amateur with Her Delivery?*
1980 Centre for Art Tapes, Halifax: *Tutorial #1*
1980 Mercer Union, Toronto
1979 Centre for Art Tapes, Halifax
1979 Western Front, Vancouver: *Who Can Help an Amateur with Her Delivery?*
1978 Centre for Art Tapes, Halifax: *Northern Service/ Who Can Help?*
1978 Galeria Akumulatory 2, Poznan, Poland: *Secondary Interpretations/Wtorne Interpretacje*
1978 Centre for Art Tapes, Halifax: *Hold Still/Two Works in Progress*
1978 Espace Parle/Spoken Space; Galeria Gaetan, Geneva, Switzerland: *One Page*
1978 A Space, Toronto: *Asymptote/Hold Still*
1976 A Space, Toronto: *Four Ways to Look At It + Works for Audio Tape + Asymptotic Sketches*
1976 Anna Leonowens Gallery and Hollis Street Gallery, Nova Scotia College of Art and Design, Halifax: *Four Ways to Look At It + Hollis Street + Works on Paper*
1973 Mezzanine Gallery, Halifax: *Ian Murray*
1973 Nova Scotia College of Art and Design, Halifax: *Keeping on Top of the Top Song*
1973 Rhode Island School of Design, Providence: *Synchronized Slide Sequences; Works in Film; Works for Record and Radio*
1971 Dalhousie University Cultural Affairs Centre, Halifax: *August 15-September 15, 1971: A Work in Progress*
1971 Dalhousie University Cultural Affairs Centre, Halifax: *Untitled Exhibition + My Favourite Photographs from My Brother's Snapshot Collection: An Exhibition in Two Contexts*
1971 Grand Street, Between Elderidge Street and The Bowery, New York: *Grand Street Lamp Post Show*
1971 Nova Scotia College of Art and Design, Halifax: *47 Photographs*
1970 Dalhousie University Student Union Auditorium, Halifax: *Keeping on Top of the Top Song*
1970 Scotia Square Mall, Halifax: *Photobooth Exhibition*
1969 Nova Scotia College of Art and Design, Halifax: *Slide Show*

Recent Group Exhibitions
1990 Art Metropole, Toronto: *Sound by Artists*
1990 The Rivoli, Toronto: *Cafe of Wild Culture*
1989 The Rivoli, Toronto: *Art Metropole VHS Video Screenings*
1988 Square One Mall, Mississauga (Public Access/ Wall Network Video Wall): *The Lunatic of One Idea*
1987 Dunlop Art Gallery, Regina: *Perspectives on Video*
1987 The Power Plant, Toronto: *From Sea to Shining Sea*
1987 Art Internationale Kunstmesse, Basel, Switzerland and Los Angeles Art Fair, California: *Art Metropole Video Displays*
1987 La ChARTreuse, Avignon, France
1986 Festival d'Avignon, France: *Come On Touch It*
1986 S.A.W. Gallery, Ottawa: *Citizens Against Censorship*
1986 A.R.C., Toronto: *Vintage Video: Early Canadian Video Art to 1974*
1986 EM Media, Calgary: *Winter Screenings*
1986 Centre for the Arts, Simon Fraser University, Burnaby and Video Inn, Vancouver: *Videotapes by Artists*
1985 Agnes Etherington Art Centre, Kingston: *Artists' Videotapes*
1985 MonteVideo, Amsterdam, The Netherlands: *Holland Festival*
1985 Time Based Arts, Amsterdam, The Netherlands: *Video Kunst*
1985 Obscure Gallery, Québec: *C'est la Video*
1985 A Space, Toronto: *Performances By Recording Artists* (with Clive Robertson)
1985 A Space and Trinity Square Video, Toronto: *Citizens Against Censorship*
1985 Anna Leonowens Gallery, Halifax: *Artists' Records and Tapes: Audio by Artists*
1985 Artspace, Peterborough: *Self-Tapers Salon*
1985 Emily Carr College of Art, Vancouver: *Video as Visual Art: Survey of A Hybrid*
1984 Videopool, Winnipeg: *Video Art*
1984 L'hotel Sheraton, Montréal; Video Forum de Montréal: *Convergence*
1984 Minneapolis College of Art and Design, Minnesota (circulating 1984-1985); Houston; Kitchener; Regina: *Selections from Art Metropole*
1984 Art Metropole, Toronto: *Evidence of the Avant Garde Since 1957*
1984 Agnes Etherington Art Centre, Kingston: *Artists' Videotapes*
1984 The Art Gallery at Harbourfront, Toronto: Video Culture Canada: *Currently Canada*
1984 Museum Fodor, Amsterdam, The Netherlands: *Toronto-Amsterdam*
1984 A.K.A. Gallery, Saskatoon: *Video as Visual Art: A Survey*
1984 Brock University, St. Catharines: *Video Art*
1984 A Space, Toronto: *Archives 3, Acquisitions of the Archives of Trinity Square Video*
1984 Montréal: *Video '84*
1984 Theatre Passe Muraille, Toronto: *The New Works Show*
1984 Instituto Canadese, Rome: *Canadian Videotapes*
1984 Montecatini, Tempre, Italy: *Critica 1984: The Meaning of Television*
1984 Okanagan College, Kelowna, B.C.: *Video Art*
1984 Centre for Art Tapes, Halifax: *Audio by Artists*
1984 Museo de Arte Moderno de Bogotá, Colombia: *Selections from Video '84*
1983 Walter Phillips Gallery, Banff (circulating to 1985); New York; Amsterdam; Toronto; Long Beach; Japan: The *Second Link – Viewpoints on Video in the Eighties*
1983 Walter Phillips Gallery, Banff: *Video by Artists*
1983 Franklin Furnace, New York: *Audio Arts*

Videography/Filmography
Come On Touch It (Study #4 for a Personality Inventory Channel), 1979-83, colour, stereo, 34 min.
Diet, 1980, colour, stereo, 29:30 min.
Who Can Help an Amateur with Her Delivery?, 1978-9, colour, stereo, one-hour cycle for installation
Kids, 1978, 18 min.
Interrogation, 1978, 23 min.
Pigeon Intimidation #2, 1976, 16mm film, colour, mono, 4:17 min.
Hold Still, 1975-78, colour, stereo, 23 min.
Nova Boetia – Another World, 1975-76, b&w and colour, stereo, 19:30 min.
Selected Reading, 1974-78, 12 min.
Keeping on Top of the Top Song, 1970-73, b&w, sound, 17:17 min.
Waves in a Row, 1970-73, b&w, stereo, 28:30 min.
Retreated Advances, 1970-73, colour, sound, 3:30 min.

Alex Neumann

Trees, Spring, Toronto, 1980, silver print, 63.5 × 80.1 cm

Tour Magne, Nîmes, France, 1980, silver print, 63.5 × 80.1 cm

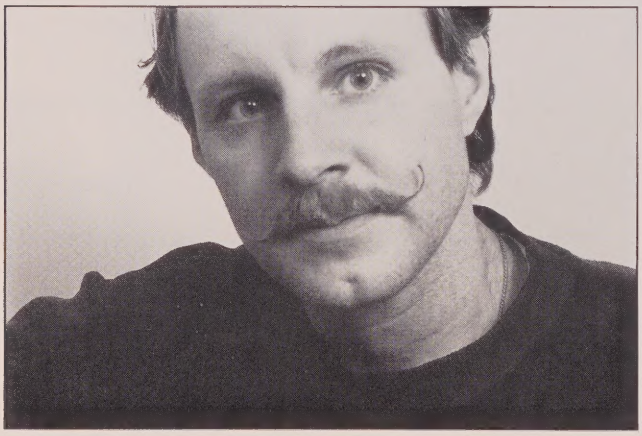
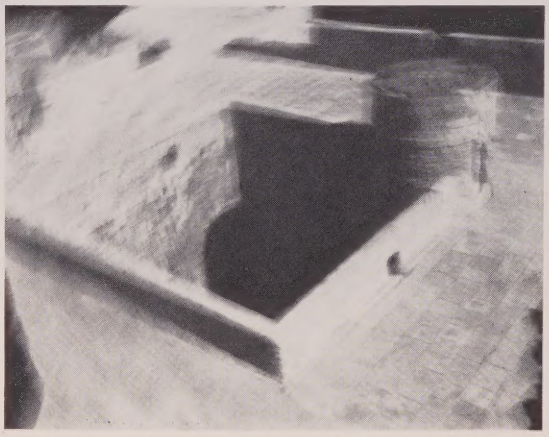


Photo: Danika Neumann



Chateau D'If, Marseille, 1980, silver print, 63.5 × 80.1 cm

I wish to carry a notion of democracy in the production of my images. The places I photograph are accessible to most people. They are places of specific interest and history. The landscapes are representative of stability and uniqueness. Photography as a medium carries a certain vocabulary and use. It deals with a visual sense of reality, it encapsulates time, it assumes a certain air of objectivity.

The manipulation of the image is done in the camera. At the instant of exposure, the camera and I move in unison. I determine the path of our movement by structural and lighting idiosyncrasies of the location. The movement is a demonstration of possible activity in the locale.

The resulting image is a sort of narrative; like the story that occurs when sitting in a train, you focus on a distant point and have the world revolve around it. I regard these landscapes to be allegorical in nature. They symbolize the human potential to alter the perception of reality.

Alex Neumann

Photography

Workshops
Available to conduct workshops on large-format photography, non-silver photography, altered images, or to lecture on his own work.

Teaching Experience
University of Toronto, Erindale Campus: Teacher, 1982-84
University of Guelph: Guest Lecturer, 1982, 1983
Dundas Valley School of Art: Teacher, 1981-83
Toronto Board of Education, Adult Education: Teacher, 1978-80, 1983
Canadian Centre of Photography, Toronto: Guest Lecturer, 1982
Toronto Photographers' Co-op: Guest Lecturer, 1979, 1981
Ontario College of Art, Toronto: Guest Lecturer, 1978
Protestant School Board of Greater Montreal, Quebec: Adult Education Program, Teacher, 1977-78
Concordia University, Montreal, Quebec: The Workshop Co-ordinator, 1976-78

Education
School of Art and Design, Montreal Museum of Fine Arts, Quebec: Diploma, 1970-73
Sir George Williams University, Montreal, Quebec, 1970
McGill University, Montreal, Quebec, 1967-70

Solo Exhibitions
1983 Galerie 79, Berlin, Germany: *Sites/Sights*
1983 Optica, Montreal, Quebec: *Opus 2, Southwest Suite*
1982 Canadian Centre of Photography, Toronto: *Southwest Suite*
1982 Rencontres internationale de la photographie, Arles, France
1980 Art 45, Montreal, Quebec: *Recent Work (Landscapes)*
1978 Art 45, Montreal, Quebec: *Stillives – Still Lives*
1978 The Workshop, Concordia University, Montreal, Quebec: *Portraits*

Group Exhibitions
1984 Open Space Gallery, Victoria, British Columbia: *Photo Expansions*
1983 Photo Union Gallery, Hamilton (circulating): *Caustic Soda Show*
1983 Erindale Campus Art Gallery, University of Toronto, Mississauga: *Suzy Lake/Alex Neumann*
1983 Photo Union Gallery, Hamilton (circulating): *Love Canal*
1982 Das Institut Unzeit, West Berlin, Germany: *O KromaZone*
1982 Jane Corkin Gallery, Toronto: *Large Scale Works*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1982 Bilbao, Spain (circulating): *Arteder '82*
1981 ChromaZone, Toronto: *Destroy Those Pictures*
1981 Jane Corkin Gallery, Toronto: *Le Troisième Salon*
1980 Photography Gallery, The Art Gallery at Harbourfront, Toronto: *Summer Salon*
1980 Photography Gallery, The Art Gallery at Harbourfront, Toronto: *Portraits*
1979 Galleria Blu, Milan, Italy, and Factory 77, Toronto: *20 × 20 Italia – Canada II*
1979 Factory 77, Toronto: *Toronto Photographers' Co-op Show*
1979 Stuttgart, Germany (circulating): *IX Kongress der IAA/AIAP, Artists Report*
1977 Smith College, Northampton, Massachusetts (circulating); Dartmouth College, Nova Scotia; Williams College, Williamstown, Massachusetts; Rhode Island School of Design, Providence; Oberlin College, Ohio: *Stamp Show*
1976 CEAC (Centre for Experimental Art and Communication), Toronto (circulating): *Véhicule's vehicule*
1976 Agnes Etherington Art Centre, Kingston (circulating): *Real Live*
1974 Simon Fraser University, Burnaby, British Columbia (circulating): *Artists' Stamps and Stamp Images*
1973 Véhicule, Montreal, Quebec: *Kite Show*
1973 Véhicule, Montreal, Quebec: *Drawing Show*
1973 Quebec: *Concours du Québec*
1973 Véhicule, Montreal, Quebec: *Brother André's Heart*

Bibliography
Dagenais, Francine. "Alex Neumann, Optica, Montreal." *Vanguard*, November 1983, vol. 12, no. 9, p. 45.
Fabo, Andy (Introduction). *O Kromazone: Die Anderen von Kanada*. West Berlin, Germany: Das Institut Unzeit, 6 – 26 December 1982.
Lehmann, Henry. "Playing with ethics: Neumann blurs images." *The Montreal Star*, 4 May 1979.
Ohff, Heins. "O Kanada Reviewed." *Vanguard*, Summer 1983, vol. 12, no. 5/6, pp. 23-27.
Purdie, James. "Gallery Reviews, Idea Exchange." *The Globe and Mail* (Toronto), 13 January 1979.
Sabbath Lawrence. "Galleries, museums scramble to get on the bandwagon." *The Gazette* (Montreal), 24 September 1983.
Saint-Jacque, Rozanne. "Alex Neuman (sic): Recent Work, Art 45, Montreal." *Parachute*, Spring 1981, no. 22, p. 40.
20 × 20 Italia – Canada II. Milan, Italy: Galleria Blu, 23 April – 19 May 1979.

Neil Newton

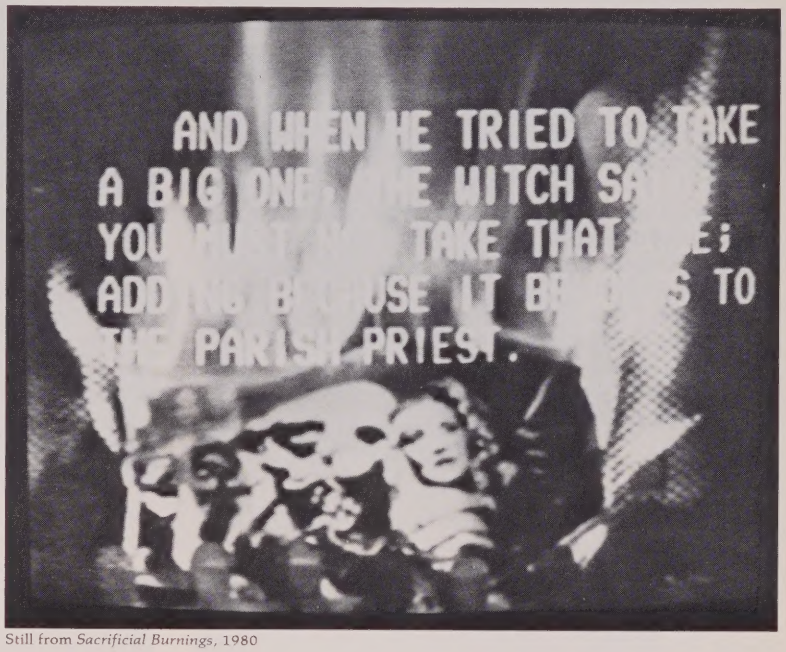
Photo: David Lewis

Neil Newton was born in Montreal, Quebec in October, 1933. He began photography in 1953 with studies at St. Martin's School of Art, London, England, and from 1957 to 1972 operated his own commercial and advertising photography studio in Toronto. In 1972 he closed the studio and worked from his farm home near Enniskillen, Ontario photographing those familiar things which made up his daily life. He has conducted numerous workshops and taught at various educational levels from university to public school, and is presently teaching at Ryerson.

A variety of media including gum prints, pop prints, silk-screen, photoceramics as well as silver prints form the basis of his present and past work. His work is included in the collections of The National Gallery, The National Film Board, the Public Archives of Canada, the Art Bank, York University, the Robert McLaughlin Gallery, the Visual Studies Workshop, and in numerous private collections.

Since the early 1960s he has exhibited in numerous one-man and group exhibitions provincially, nationally and internationally.

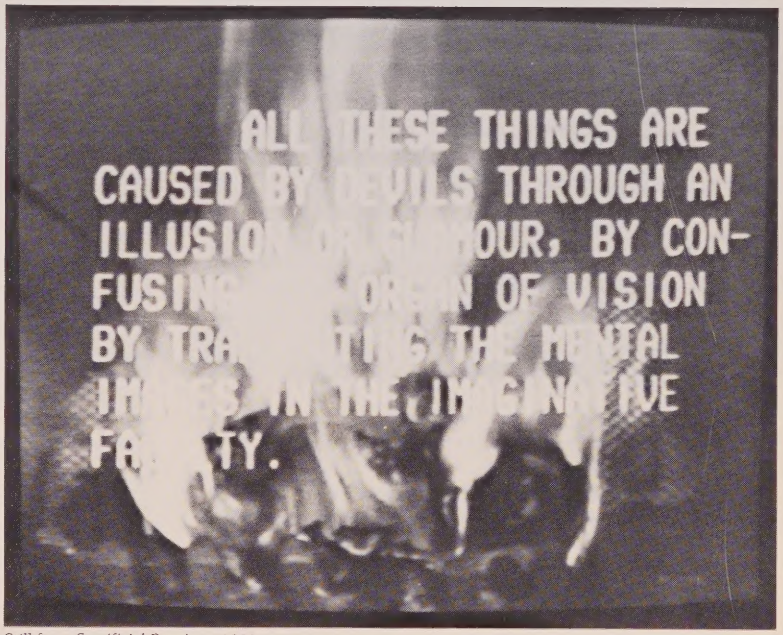
Nancy Nicol



Still from *Sacrificial Burnings*, 1980

Still from *Sacrificial Burnings*, 1980

Still from *The Miniature Theatre*, 1979



Still from *Sacrificial Burnings*, 1980

A number of concerns continue to preoccupy me in my creative work:

- to question the roots of our cultural and social definitions, that is, to investigate our historical framework and to uncover our deeply embedded ideological structures.
- to redefine and expand the frames of reference within which we relate to each other
- to contribute towards the emergence of a more humane consciousness by stretching the borders of language and meaning.

Since 1976, I have worked in videotape, film, writing, and electronic music.

Nancy Nicol

Video

Workshops
Available for workshops in videotape production, Feminist issues, and multi-media approaches to art production.

Teaching Experience
York University, Toronto, Experimental Direction Course, 1982
Inner City Angels, Toronto; Artists in Schools Program, film animation and printmaking, 1980-82
Fanshawe College, London, Ontario, Photographic Printmaking, 1980-81
Ontario Arts Council, Creative Artists in Schools, Programs in film animation and printmaking, 1978-81
Mohawk College, Hamilton, Design Intructor, 1979
York University, Toronto, Visual Arts Mixed Media Instructor, 1976-77

Education
Ontario College of Art, Toronto, Film Production, 1982
Rogers Cable Television, Toronto, Video Production, 1978
York University, Toronto, MFA, 1975-77
Ontario College of Art, Toronto, Audio Recording, 1976-77
Sir George Williams (Concordia University), Montreal, BFA, 1973-74
Mount Allison University, Sackville, New Brunswick, 1970-73

Screenings/Installations
1983 Akademie der Kunste, Berlin, West Germany, O Kanada Festival: *Sacrificial Burnings* and *The Miniature Theatre – Notes from an Unknown Source, A Science Fiction*
1982 Kijk Huis, The Hague, the Netherlands, The World Wide Video Festival: *Sacrificial Burnings*
1982 Rome, Italy; Cinema e Audiovisivi: Feminist Video and Film Festival: *Sacrificial Burnings* and *The Miniature Theatre – Notes from an Unknown Source, A Science Fiction*
1982 Sydney, Australia; The Sydney Biennale – Film and Video Festival: *Sacrificial Burnings* and *The Miniature Theatre – Notes from an Unknown Source, A Science Fiction*
1981 Festival of Festivals, Toronto: *Video/Video: State of the Art*
1981 Women in Focus, Vancouver: *Sacrificial Burnings* and *Hexing the Mankind Research Centre* (work in progress)
1981 The University of Alberta, Edmonton: *The Miniature Theatre – Notes from an Unknown Source, A Science Fiction* and *Sacrificial Burnings*
1981 The Off Centre Centre, Calgary: *Sacrificial Burnings*
1981 The Music Gallery, Toronto, Fireweed Festival: *Sacrificial Burnings*
1981 Amsterdam, the Netherlands; The International Feminist Film and Video Conference: *Sacrificial Burnings*
1980 Art Gallery of Ontario, Toronto: *The Miniature Theatre – Notes from an Unknown Source, A Science Fiction*
1979 YYZ Gallery, Toronto: *The Miniature Theatre – Notes from an Unknown Source, A Science Fiction*
1978 Gallery 76, Toronto: untitled film installation involving two 16mm film loops
1978 Gallery 76, Toronto: Group Show, Mixed Media
1977 York University, Toronto: *Counteracting Sync*, an installation
1976 The Art Gallery at Harbourfront, Toronto: *Counteracting Sync, Stills Passion Play*, an installation
1976 Parachute Centre for Cultural Affairs, Calgary: *Stills Passion Play*, an installation
1975 Art Gallery of Brant, Brantford: *Graphex 3*
1974 Art Gallery of Hamilton (circulating 1974-75): *Nine out of Ten – A Survey of Contemporary Canadian Art*
1975 Gallery Optica, Montreal: *Camerart*
1974 Media Gravure et Multiple, Montreal: *Demolition Series*
1974 Canadian Cultural Centre, Paris; Van Gogh Museum, Amsterdam; The Tate Gallery, London, England: *International Biennale, Graphic Art*

Awards
Canada Council, 1976, 1979, 1982
Ontario Arts Council, 1976, 1977, 1980
The Second Annual Canadian Video Open, award for *The Miniature Theatre – Notes from an Unknown Source, A Science Fiction*

Videography (¾" tapes)

The Miniature Theatre – Notes from an Unknown Source, A Science Fiction	1979	colour	sound	28 min.
Sacrificial Burnings	1980	colour	sound	40 min.
Transformation of Information through the Next Generation	1980	colour	sound	30 min.
The Age of Majority	1981	colour	sound	30 min.
The Berkeley Tapes	1982	colour	sound	25 min.
Intervention Productions Presents: 'Let Poland Be Poland'	1982	colour	sound	80 min.

Sarah Nind

Photo: Isaac Applebaum

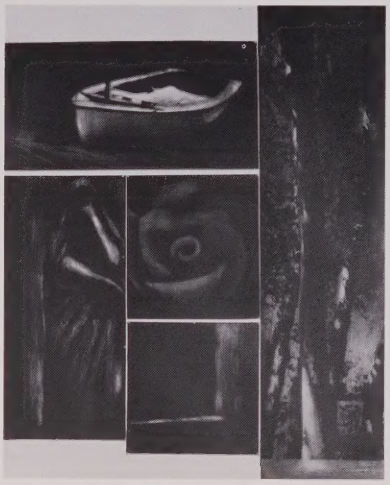


Photo: Isaac Applebaum

Seven Stories (detail), 1993, mixed media on ortholith film, 243.84 x 213.36 cm

Photo: Isaac Applebaum

Seven Stories (detail), 1993, mixed media on ortholith film, 243.84 x 182.88 cm

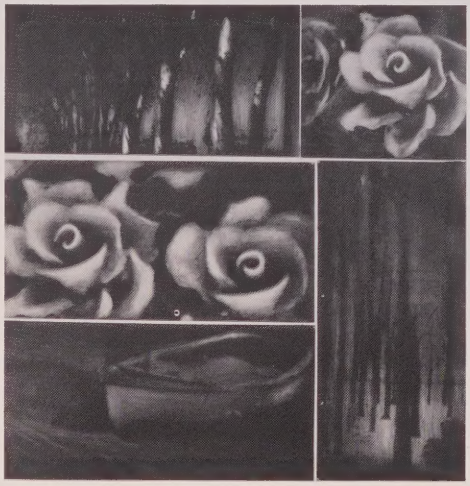


Photo: Isaac Applebaum

Seven Stories (detail), 1993, mixed media on ortholith film, 243.84 x 243.84 cm

In essence, my work is an exploration of the relationship of photography to painting. Through the juxtaposition of photograph and paint, the imagery of my work explores ideas of perception and memory, description and abstraction. The photographic imagery carries the narrative or descriptive content of the work, while paint is used predominantly to express aspects of the physical/erotic/sensual body. In a very personal way, I see my desire to use paint and colour as a vehicle for the physical body to express emotional states and longing. My act of painting my photographs restores a sensual body to the work and allows for its visual projection. The hand, as mediator to the act of painting, can be seen as a metaphor for this physical/sensual body, while the traces of photography are the tool by which the inner/subconscious body is able to express itself in the outer world.

All the photographic images of the works are fragments from a personal history and represent a collection of memory and memorabilia. My work attempts to question how these histories and images live in our conscious and unconscious remembrances—in both the physical and in the mental body—and affect our ways of seeing and perception of reality. By using photographs and by desiring to paint them, I am breathing life back into these images—I am giving back to memories of time and place, the aura and mystery that has been lost in the photography. My desire to paint my photographs is actually a desire to authenticate or make unique a world that is fragmented and overexposed in the photographic image.

Sarah Nind

Mixed media, painting, photography, installation

Workshops/Lectures
Available for workshops in painting and photography and for talks on her own work with respect to the relationship between photography and painting.

Teaching Experience/Guest Lectures
Ontario College of Art, Toronto, Instructor/Lecturer, 1990 to present
Atelier de réalisations graphiques de Québec, National Conference of Print Collectives, Lecturer, 1988
The Art Gallery of Peterborough, Lecturer, 1987
Harbord Collegiate Institute, Toronto, Creative Artists in the Schools, 1986
Open Studio, Toronto, Lecturer, 1985
Centre des Handicapes, Côte d'Ivoire, Instructor, 1982
Ontario Hospital for Crippled Children, Toronto, Instructor, 1977-79
Rice Lake Indian Reserve, Instructor, 1975-77

Education
York University, Toronto, MFA, 1994
Woodsworth College, University of Toronto, 1981-82
Toronto School of Art, 1980-82
Ontario College of Art, Toronto, 1978-82
University of Toronto, School of Architecture, BA, 1975-81
École des Beaux-Arts, Paris, France, 1979
Trent University, Peterborough, 1974-75

Solo Exhibitions
1994 Justina M. Barnicke Gallery, Toronto
1991 Costin & Klintworth Gallery, Toronto
1989 Costin & Klintworth Gallery, Toronto
1988 Costin & Klintworth Gallery, Toronto
1985 Open Studio, Toronto: *Chaos*
1985 Lacemaker's Gallery, Toronto: *Paperworks*

Group Exhibitions
1993 Garnet Press, Toronto
1993 John B. Aird Gallery, Toronto
1993 Interference Holography Gallery, Toronto
1992 IDA Gallery of the Fine Arts Building, York University, Toronto
1992 The Red Head Gallery, Toronto
1992 Cold City Gallery, Toronto: *Art Fair*
1992 Costin & Klintworth Gallery, Toronto
1991 Costin & Klintworth Gallery, Toronto
1991 Cold City Gallery, Toronto: *Art Fair*
1990 Costin & Klintworth Gallery, Toronto
1990 The Power Plant, Toronto: *Housing – A Right*
1990 Cold City Gallery, Toronto: *Art Fair*
1989 Costin & Klintworth Gallery, Toronto
1989 Cold City Gallery, Toronto: *Art Fair*
1988 State Art Museum of the ESSR, Tallin, Estonia: *Interaction: Recent Works on Paper from Open Studio*
1988 La Troisième Galerie, Québec: *Tandem-Atelier*
1988 Fulcrum North Collection, Peterborough
1988 Costin & Klintworth Gallery, Toronto
1987 Artspace, Peterborough: *Jean Nind/Sarah Nind: Paintings and Prints*
1987 Moderna Galerija, Ljubljana, Yugoslavia: *17th International Biennale of Graphic Art*
1987 Turin, Italy: *10th Edizione Premio Internationale Biella per l'Incisione*
1987 Sarnia Public Library Art Gallery: *Colour and Brush*
1987 Whitby Arts Inc., The Station Gallery: *Recent Acquisitions and Gifts*
1987 Erindale College, Mississauga: *Artist Exhibitions in the Schools Project Exhibition*
1987 Costin & Klintworth Gallery, Toronto: *Summer – Works on Paper*
1987 Open Studio, Toronto: *Annual Juried Exhibition*
1986 Burnaby Art Gallery, British Columbia: *The Burnaby Print Show – 1986*
1986 Open Studio, Toronto: *Mixed Media Works*
1985 Moderna Galerija, Ljubljana, Yugoslavia: *16th International Biennale of Graphic Art*
1985 Galeria Liget, Budapest, Hungary: *International Day Art Exhibition*
1985 London Regional Art Gallery: *International Works on Paper*
1985 Memorial University Art Gallery, St. John's, Newfoundland: *Recent Acquisitions for the Permanent Collection*
1985 Artspace, Peterborough: *The New Wave*
1985 Art Rental, Art Gallery of Ontario, Toronto: *Paperworks 1985*
1985 Galerie d'art du parc inc., Trois-Rivières (circulating 1986-87); Art Gallery of Algoma, Sault Ste. Marie; Musée d'art de Joliette; Université de Sherbrooke, Galerie d'art du centre culturel; Rodman Hall Arts Centre, St. Catharines; Musée Régional de Rimouski; Thunder Bay National Exhibition Centre; Art Gallery of Northumberland, Cobourg; The Art Gallery at Harbourfront, Toronto: *Action: Impression*
1985 The Art Gallery of Peterborough: *Art Fantasy Exhibition*
1984 Stratford Festival Theatre: *Art of the Press*
1984 The Art Gallery of Peterborough: *Art Fantasy Exhibition*
1984 Studio 620, Toronto
1984 Lacemaker's Gallery, Toronto

Awards/Grants
Aviva Art Show, 1st prize (graphics), 1985, 1986
Burnaby Print Show, Purchase Award, 1986
Canada Council Grant 1991
Ontario Arts Council Grants 1986, 1990

Collections
The Art Gallery of Peterborough
Burnaby Art Gallery, British Columbia
Canada Trust
Citibank Canada
Crown Life Insurance Company
Elvehjem Museum of Art, Madison, Wisconsin
Fulcrum North Collection, Peterborough
Memorial University Art Gallery, St. John's, Newfoundland
O.M.E.R.S. (Ontario Municipal Employees Retirement Board), Toronto
Osler, Hoskin & Harcourt, Toronto
The Prudential Insurance Co. of America, New Jersey
Robin, Appleby & Taub
Royal Bank of Canada
Sunlife Assurance Company of Canada
Superior Propane Inc.
Teleglobe Canada Inc.
Toronto Central YMCA
Toronto Dominion Bank
University of Toronto
Whitby Arts Inc., The Station Gallery
Xerox of Canada Ltd., Toronto

Bibliography
Adams, Clinton. "17th International Bienniale of Graphic Arts." *The Tamarind Papers: A Journal of Fine Print*, Fall 1987, vol.10, no.2.
Boulet, Roger (ed.). *Newsprints*. Burnaby: Burnaby Art Gallery Press, Spring/Summer 1986, vol.2, no.6-7, p.35.
Game, Robert (preface). *Action – Impression*. Ontario-Québec, 1986 (catalogue).
Hume, Christopher. "Architect finds serenity in paint." *The Toronto Star*, 8 March 1991.
Kritzwiser, Kay. "Printmakers spread their wings." *The Globe and Mail* (Toronto), 7 September 1988.
Krzisnik, Zoran (introduction). *16th International Bienniale of Graphic Art*. Ljubljana, Yugoslavia: Moderna Galerija, 1985.
Krzisnik, Zoran (introduction). *17th International Bienniale of Graphic Art*. Ljubljana, Yugoslavia: Moderna Galerija, 1987.
Ledger, Browen. "Six Schemes for a Downtown Park." *The Canadian Architect*, November 1990, vol.35, no.11.
Metz, Valerie. "Tandem – Creation Project." *Chop* (Malaspina Printmakers Society, Vancouver), December 1988, pp.15-17.
Paradis, Magella. "Tandem pour une quinzaine." *Le Soleil* (Québec), 3 septembre 1988.
Paulocik, Linda. *The Permanent Collection: Recent Gifts and Acquisitions*. Whitby: Whitby Arts Inc., The Station Gallery, 1987 (catalogue).
Tamplin, Illi-Maria. *Jean Nind/Sarah Nind: Paintings and Prints*. Peterborough: Artspace, 1987 (catalogue).
Tancock, Martha. "Mother-daughter show colorful, exuberant." *The Peterborough Examiner*, 6 February 1987.

Louise Noguchi

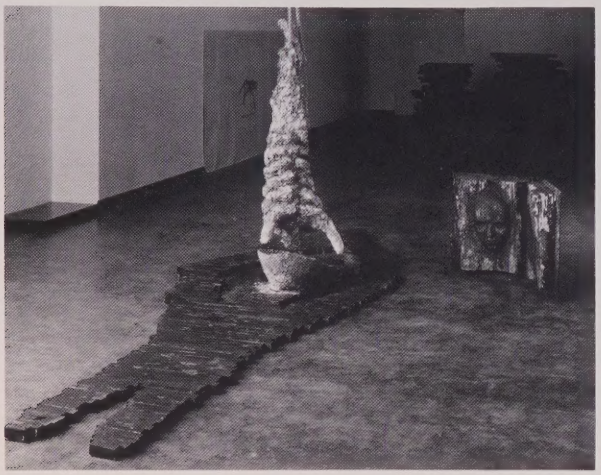


Photo: Vincent Noguchi

History Can Kill You, 1984/85, wood, plaster, rope, linseed oil and paint, 2.74 x 2.692 x 2.286m.

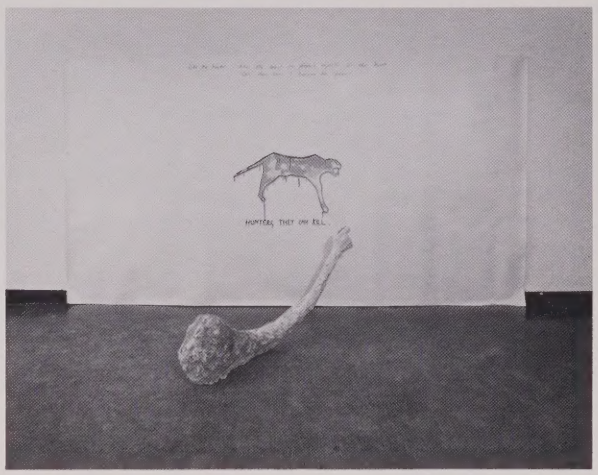


Photo: Vincent Noguchi

Hunters, They Can Kill, 1984/85, plaster, paper, graphite and linseed oil, 1.498 x 2.793 x .634m.

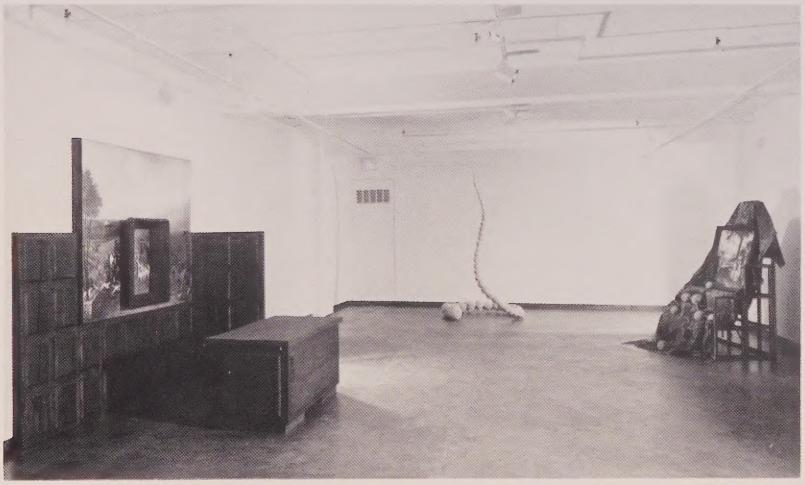


Photo: Courtesy Carmen Lamanna Gallery, Toronto and Louise Noguchi

Installation view of *In The Den: A Kill at Ashdown Park*, 1987; *Chain*, 1987; and *In Nature*, 1986/87.

Photo: Courtesy Carmen Lamanna Gallery, Toronto and Louise Noguchi

In Nature, 1986/87, painted wood, painted canvas, colour photograph, fibreglass and metal balls, overall size 1.943 x 1.727 x 1.32m.

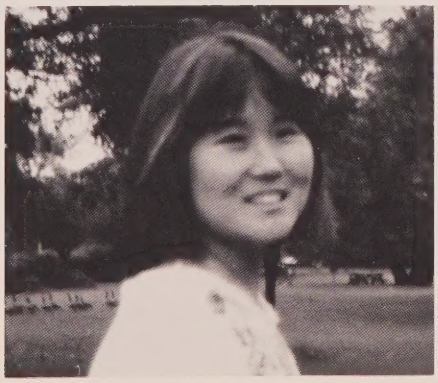


Photo: Patrick Rice

I feel that my work has unconsciously and unintentionally dealt with belief. Belief of the personal – group – prehistoric and the ancient. My earliest work revolved around dreams I had had and how these dreams connected with the reality of the world. Later my sculptures involved the act of the prehistoric hunter drawing his prey and the associations of the artist as hunter.

More recently I have been interested in works by British landscape painters and their views of nature. In all, I hope that my work looks at the structures behind reality and art to address the questions of what we hold as belief, at the present, and the power that this gives us.

Louise Noguchi

Sculpture/Installation

Workshops
Available for slide lectures on her own work.

Teaching Experience/Guest Lectures
Ontario College of Art, Toronto: Instructor, Experimental Arts and Sculpture, 1988-1990
Summer Studio Program, North York: Instructor, 1989
The Nickle Arts Museum, Calgary: Lecture, 1987
University of Manitoba, Winnipeg: Lecture, 1986
Queen's University, Kingston, 1985

Education
Ontario College of Art, Toronto: A.O.C.A., 1981

Solo Exhibitions
1989 Carmen Lamanna Gallery, Toronto: *Out of The Garden...Into the Forest*
1987 The Power Plant, Toronto: *Louise Noguchi: Selected Works 1982-1985*
1987 Carmen Lamanna Gallery, Toronto: *In Nature*
1986 Carmen Lamanna Gallery, Toronto
1985 Carmen Lamanna Gallery, Toronto: *We Draw To Kill The Beasts*
1984 Carmen Lamanna Gallery, Toronto: *Extensions of the Heart*
1982 Carmen Lamanna Gallery, Toronto

Selected Group Exhibitions
1988 Japanese Canadian Cultural Centre, Toronto: *The Today Show*
1988 Carmen Lamanna Gallery, Toronto
1987 Hamilton Artists' Inc. (circulating 1987-88); Forest City Gallery, London, Ontario; Ha'ku, St. Catharines; Burlington Cultural Centre; Macdonald Stewart Art Centre, Guelph: *Shikata Ga Nai*
1987 The Nickle Art Museum, Calgary: *Drawing Out the Form:* Sculpture Touched By Drawing
1986 20 Internationaler Kunstmarkt, Rheinhallen of the Cologne Art Fair, West Germany: *Carmen Lamanna Gallery at Art Cologne 1986*
1986 Mendel Art Gallery, Saskatoon: *Mapping the Surface*
1986 The Gallery, University of Toronto, Scarborough Campus: *Patio Lawn Slope*
1986 The Art Gallery at Harbourfront, Toronto: *How We See – What We Say*
1985 Eye Level Gallery, Halifax: *Territories*
1984 Studio 620, Toronto: *The New City of Sculpture*
1983 Canadian National Exhibition, Automotive Building, Toronto: *Attitude*
1982 Art Rental, Art Gallery of Ontario, Toronto: *Women in Art*
1981 The Art Gallery at Harbourfront, Toronto: *First Purchase*
1981 Carmen Lamanna Gallery, Toronto: *Louise Noguchi and Jim Walton*
1980 A.C.T., Toronto
1980 Carmen Lamanna Gallery, Toronto: *Linda Duvall & Louise Noguchi*
1980 The Funnel, Toronto
1980 Royal Bank Plaza, Toronto: *Artventure*
1980 Gallery 76, Toronto
1979 New York: *The Viewing Rooms*
1978 Photoworks Gallery, Toronto

Awards/Grants
Canada Council Grant, 1988-89
Ontario Arts Council Grant, 1988

Collections
Art Gallery of Ontario, Toronto
Canada Council Art Bank, Ottawa

Bibliography
Borsa, Joan. "Mapping the Surface." *Vanguard*, February/March 1987, vol.16, no.1, pp.28-29.
Carr-Harris, Ian. *How We See What We Say*. Toronto: The Art Gallery at Harbourfront, 4 April–18 May 1986 (exhibition catalogue).
Corbeil, Carole. "Louise Noguchi at Carmen Lamanna Gallery." *The Globe and Mail* (Toronto), 1 May 1986.
Dompierre, Louise. *Louise Noguchi, Selected Works*. Toronto: The Power Plant, 10 March-23 April 1989 (exhibition catalogue).
Fabo, Andy. "Turning Japanese." *NOW*, 13-19 May 1982.
Grenville, Bruce. "Louise Noguchi." *Parachute*, December/January /February, 1985-86, no.41, p.34.
Grenville, Bruce. *Mapping The Surface: The Process of Recent Toronto Sculpture*. Saskatoon: Mendel Art Gallery, 24 October--30 November 1986 (exhibition catalogue).
Grenville, Bruce. *Territories*. Toronto: YYZ, November 1985 (exhibition catalogue).
Grenville, Bruce. "The New City of Sculpture." *C Magazine*, Fall 1984, no.3, pp.76ff.
Hume, Christopher. "Exhibit an iconography of dreamland." *Toronto Star*, 16 May 1982.
Kuspit, Donald. "Free at Last, or Why There's Nothing Left to Imitate: The Almost Free Spirit in Toronto Painting and Sculpture." *C Magazine*, No. 4, Winter 1984, pp.12-18.
Mays, John Bentley. "Artists focus on history and reality." *The Globe and Mail* (Toronto), 13 May 1985.
Mays, John Bentley. "Blowing hot and cold at the Power Plant." *The Globe and Mail* (Toronto), 1 April 1989.
Mays, John Bentley. "Country sketched in sculpture." *The Globe and Mail* (Toronto), 24 September 1980.
Mays, John Bentley. "Sculpture with a frankness that's a statement in itself." *The Globe and Mail* (Toronto), 3 May 1984.
McAlear, Donna. *Drawing Out the Form*. Calgary: The Nickle Arts Museum, 1986 (exhibition catalogue).
Rans, Goldie. "The New City of Sculpture." *Vanguard*, November 1984, vol.13, no.9, pp.33-34.
Tuer, Dot. "Louise Noguchi." *Vanguard*, September 1984, vol.13, no.7, pp.44-45.
Webb, Marshall. "A journey around the New City of Sculpture." *Canadian Art*, Winter/December 1984, vol.1, no.2, pp.74-75.
Wood, William. "How We See What We Say." *C Magazine*, Summer 1986, no.10, pp.36-38.

Kim Ondaatje

Photo: Steve Behal

Kim Ondaatje is a multi-media artist, who prefers working with others to working alone in a studio. She frequently takes an experience or an image and expresses it in different media. Each version differs slightly as each medium permits her to emphasize a particular aspect of the experience. Her *House on Piccadilly Street* series includes acrylic paintings 6 x 4 ft., large serigraphs in small editions and small lithos in large editions; the *Industrial landscape* series includes mixed media paintings 6 x 9 ft., small litho/serigraphs in large editions and a 16mm film, *Factories*, in colour with sound.

An interest in patchwork quilts led her to collect some outstanding ones, into making a 16mm film *Patchwork Quilts*, into designing quilt patterns, and finally into presenting exhibitions and programmes which look at patchwork as an art form.

Photography, used in her early work as a tool, has become an end in itself. A book of her photographs of old Ontario houses will be published in the fall. At the moment she is working on a 16mm film on old houses and on graphics which enable her to explore the potentials of commercial processes and equipment (including computers and offset presses) to produce original prints.

Midi Onodera

Production still from *Idiot's Delight*, 1983, 16mm, b&w, sound, 5 min.

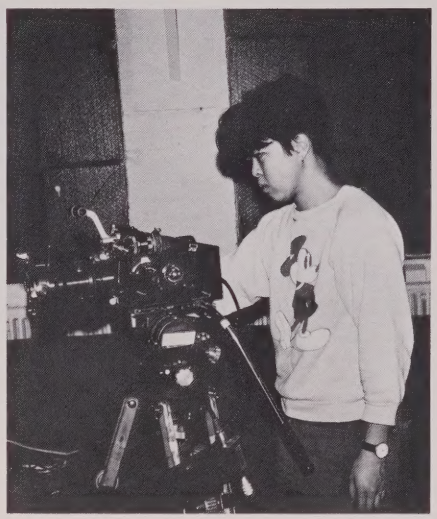


Photo: Candy

Film still from *Ville, Quelle Ville?*, 1984, Super-8, colour, sound, 3¾ min.

Film still from *The Bird That Chirped on Bathurst*, 1981, 16mm, b/w, sound, 3½ min.

In choosing film as my principle form of expression, I directly engage the standard form of narrative cinema. The literary structure forms a point of departure which is expanded and displaced to allow ambiguities, complexities, and subjectivities into the system. Similarly it is the integration of past and present, personal and collective, which unfolds in this exploration of narrative. My work is a process of deconstruction which simultaneously questions the discourse of emotion, politically and humanistically based.

Midi Onodera

Filmmaking

Workshops
Available for workshops in Super 8 and 16mm production, as well as for discussions on sexual representation in film or on her own work.

Teaching Experience
The Funnel, Toronto: Introductory Filmmaking 16mm/ Super 8, 1985
The Funnel, Toronto: Super 8 Filmmaking, 1984

Education
Ontario College of Art, Toronto: A.O.C.A., 1979-83

Screenings
1985 Festival of Festivals, Toronto: *Ten Cents a Dance (Parallax)*
1985 Canada House, London, England: *Ville Quelle Ville?*
1985 The Funnel, Toronto; Cache du Cinema: *The Dead Zone*
1985 The Funnel, Toronto; Displaced Narrator: *Ville Quelle Ville?*
1985 Black Perspectives, Toronto; Fem Fest: *The Dead Zone, Ville Quelle Ville?, Made In Japan*
1984 Festival of Festivals, Toronto; Perspective Canada: *Idiot's Delight*
1984 A Space, Toronto: *Idiot's Delight*
1984 The Funnel, Toronto; New Works Showcase; The Deeply Buried Truth; Opening Night; New Toronto Films
1984 Detroit Film Project, Michigan: *Idiot's Delight*
1983 Canadian Images Film Festival, Peterborough: *Home Was Never Like This*
1983 Forest City Gallery, London, Ontario: *Endocrine*
1983 Women in Focus, Vancouver, British Columbia: *Home Was Never Like This*
1983 Women's Cultural Building, Toronto; Womanfilm: *Home Was Never Like This, The Bird That Chirped On Bathurst*
1983 Mercer Union, Toronto: *Endocrine, Home Was Never Like This, The Bird That Chirped On Bathurst*
1982 The Rivoli, Toronto; Invert Exposures: *The Bird That Chirped On Bathurst*
1982 The Funnel, Toronto; Formal Film By Women: *The Bird That Chirped on Bathurst*

Awards/Grants
Ontario Arts Council Grant, 1983
Ontario College of Art Scholarship, Experimental Arts, 1983
Ontario College of Art Faculty Award, Experimental Arts, 1982
I.O.D.E. Scholarship (Ontario College of Art), Experimental Arts, 1981

Publications/Bibliography
Brunt, Stephen. "Art goes beyond gay and peace themes." *The Globe and Mail* (Toronto), 2 July 1982.
Smith, Anita. "Experimental Film: An Interview with Midi Onodera." *Pink Ink*, August 1983, vol.1, no.2.
Onodera, Midi. "Dear Diary." *Pink Ink*, August 1983, vol.1, no.2.
Onodera, Midi. "King Kong vs Godzilla." *Incite*, July 1983, vol.1, no.1.
Onodera, Midi. (Photographs and text) *Fireweed, A Feminist Quarterly*, July 1983, no.13.
Onodera, Midi. (Photographs and text) *University of Toronto Women's Newspaper*, March/April, vol.2, nos.4 & 5.
Onodera, Midi. "Ten Cents a Dance (Parallax)." *Impulse*, Summer 1985, vol.12, no.1, pp.35-37.
Onodera, Midi. "The Yellow Kid." *Fuse*, November/ December 1983, vol.VII, no.4, pp. 157-159.
Onodera, Midi. "The Yellow Kid." *The New Canadian Newspaper*, 22 May 1984, vol.48, no.38.

Filmography

The Dead Zone	1985	Super-8	colour	sound	2½ min.
Made in Japan	1985	Super-8	colour	sound	2½ min.
Ten Cents a Dance	1985	16mm	colour	sound	30 min.
Ville Quelle Ville?	1984	Super-8	colour	sound	3¾ min.
Idiot's Delight	1983	16mm	b/w	sound	5 min.
Home Was Never Like This	1983	16mm	b/w	sound	9 min.
Endocrine	1982	Super-8	colour	sound	15 min.
The Bird That Chirped On Bathurst	1981	16mm	b/w	sound	3½ min.

Kalli Paakspuu

Detail of Maypole, 1980 (from production still of *Maypole Carving*).

Photo: Janet Dwyer

Production still from *I Need A Man Like You To Make My Dreams Come True*, 1986.

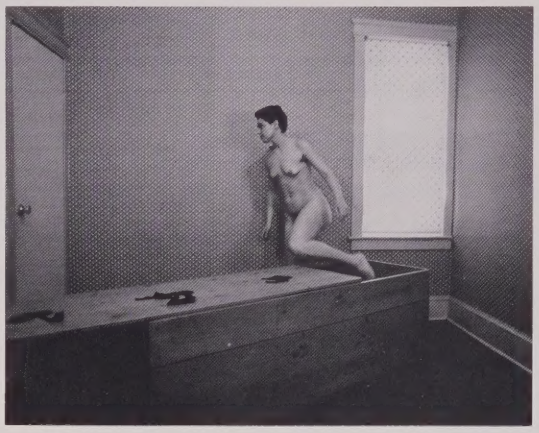


Photo: Janet Dwyer

Production still from *I Need A Man Like You To Make My Dreams Come True*, 1986.

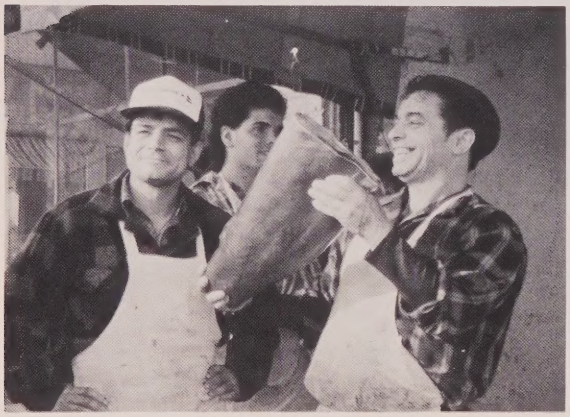


Photo: James Crowe

Goodbye Two Day Weekends, 1987, photo blowup of 16mm negative.

Photo: Rosamund Owen

From shoot of *Goodbye Two Day Weekends*, 1987. Kalli Paakspuu with cinematographer James Crowe.

Film is my medium. It gives me permission to bring everything I know from dance, theatre, visual art, music and literature into a new reality where illusion is everything. It is through illusion that a filmmaker can begin to speak about things that might otherwise be untold. Even documentary film involves illusion, because you reconstruct separate moments of a reality into a seamless narrative with a beginning, middle and end. It is a very conscious process.

A filmmaker can consciously create a narrative thread through many layers. For instance, if you say the king died and then the queen died, you do not have a story. But if you say the king died and then the queen died because of grief, you have a story to tell about the queen's grief. As a storyteller, then, you need to establish story objectives; for instance, what you are saying about men and women, what you are saying about this queen's love, what you are saying about society.

When a film is provocative, it changes the world we live in, and a filmmaker must ultimately take responsibilty for being an agent of this. Film is a political medium with layers of ideas playing together. As an artist working in film, I feel I need to be comfortable with the messages I am projecting and know that when my work is provocative it inspires the right kinds of actions.

An independent filmmaker can support establishment views or create subversive ideas. With my own films I like to create a new awareness of life through inventive use of image and montage.

When I begin working on a new idea, it is always like starting all over again. Like rolling a new snowball down the hill and not knowing how big it will get or where it will land.

Kalli Paakspuu

Filmmaking

Workshops
Available for workshops or lectures on Super-8 filmmaking, screenwriting or her own work.

Teaching Experience/Guest Lectures
York University, North York: Film Instructor, 1989-90
Wexford Collegiate, Scarborough: Film Arts Workshops, 1988-89
International Festival of Women Directors, Créteil, France: Guest Lecture, 1988
John A. Macdonald Collegiate, Scarborough: Super-8 Workshop, 1988
University of Toronto, Continuing Studies: Screenwriting Instructor, 1987-88
Proton Community School, Dundalk: Film/Video Arts Workshop, 1987
Chicago Film Festival: Guest Lecture, 1986
Cinéma Nouveau Festival, Montreal: Guest Lecture, 1986
Scarborough Board of Education, Visual Arts Camp: Film and Video Arts, 1986
O.I.S.E., Toronto: *The Cinema of Jean Vigo* Lecture, 1980
Learned Societies Meetings, Saskatoon: *The Child's Conception of Age* Lecture, 1979

Education
York University, North York: Certificate in Voluntary Sector and Arts Management, 1987
University of Toronto: M.A., 1985
University of British Columbia, Vancouver: B.A., 1976

Screenings
1989 Access, Calgary: *Goodbye Two Day Weekends*
1989 Knowledge Network, Vancouver: *Maypole Carving*
1989 Melbourne Film Festival, Australia: *I Need A Man Like You*
1989 San Francisco Gay and Lesbian Film Festival: *I Need A Man Like You*
1989 Gay and Lesbian Film Society, Winnipeg: *I Need A Man Like You*
1989 Equality Day, Calgary: *I Need A Man Like You*
1989 Life Size, Women and Film, Halifax: *I Need A Man Like You*
1988 C.B.C., Toronto; Canadian Reflections: *Goodbye Two Day Weekends*
1988 TVOntario, Toronto
1988 L.I.F.T.; Toronto Arts Festival, Subversive Laughter: *I Need A Man Like You*
1988 Academy of Canadian Cinema and Television: *Goodbye Two Day Weekends*
1988 Oswego Cultural Centre, New York: *Goodbye Two Day Weekends* and *Maypole Carving*
1988 Insight, Women's Film and Video Festival, Edmonton: *I Need A Man Like You*
1988 International Film and Video Festival, Lucerne, Switzerland: *I Need A Man Like You*
1988 British Film Institute, London, England: *I Need A Man Like You*
1988 International Festival of Women Directors, Créteil, France: *I Need A Man Like You*
1987 Festival de Films et Vidéos de Femmes, Montreal: *I Need A Man Like You*
1987 U.S. Film and Video Festival, New York: *I Need A Man Like You*
1987 Cineplex, Toronto: *I Need A Man Like You*
1987 Academy of Canadian Cinema and Television: *I Need A Man Like You*
1986 Fox Cinema, Toronto: *I Need A Man Like You*
1986 Cinéma Nouveau Festival, Montreal: *I Need A Man Like You*
1986 Chicago Film Festival: *I Need A Man Like You*
1984 P.B.S., Buffalo: *Maypole Carving*
1983 The Funnel, Toronto: *Maypole Carving*
1982 Rogers Cable: *Set In Motion*
1981 C.B.C., Toronto; Canadian Reflections: *Maypole Carving*
1981 U.S. Industrial Film Festival, Illinois: *Maypole Carving*
1980 C.B.C., Toronto; Canadian Reflections: *October Alms*
1979 P.B.S., Seattle: *October Alms*
1979 O.I.S.E. Films, Toronto: *October Alms*
1979 The Funnel, Toronto: *October Alms*
1978 International Film and Television Festival of New York: *October Alms*
1978 The Funnel, Toronto: *Passage*

Awards/Grants
Canada Council Grants, 1984
Ontario Arts Council Grants, 1986, 1981

Bibliography
Brooke, John. "Kalli Paakspuu's Maypole Carving." *Cinema Canada*, July 1982.
Spires, Randi. "Girls, 'two buoys' and a film." *The Globe and Mail* (Toronto).

Filmography

Goodbye Two Day Weekends	1987	16mm	colour	sound	25 min.
I Need A Man Like You To Make My Dreams Come True	1986	16mm	colour	sound	24 min.
Maypole Carving	1981	16mm	colour	sound	28 min.
October Alms	1978	16mm	colour	sound	28 min.
Passage	1978	16mm	b&w	sound	13 min.

Charles Pachter

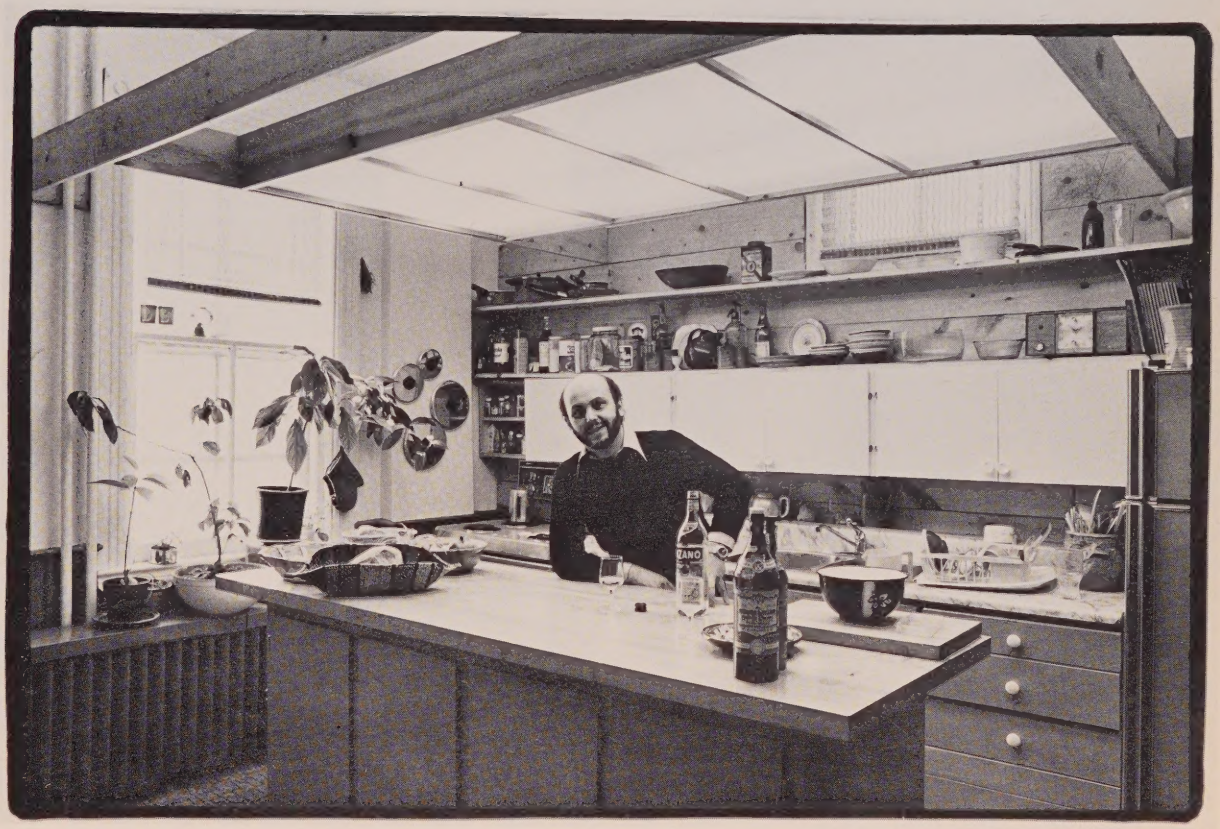


Photo: Paul Orenstein

One of Canada's best known graphic artists, Charles Pachter has been delighting viewers over the past dozen years with works of extraordinary wit, impact and style.

Draftsman, colourist, printmaker and painter, Pachter has combined a vast knowledge of techniques with a special insight into his often controversial subjects, producing imaginative, skilful prints which have added their own vocabulary to contemporary graphics.

John Palchinski

Photo: Myrlene Sundberg

I began printing in 1970, the imagery being quite hard-edge and abstract, and for the most part derivative of Western Canadian landscape.

When I moved to Ontario in the fall of 1970, my images began to change to what I think of as a more universal landscape . . . or floating shapes, shapes that give one a feeling of being man-made but shapes that one cannot identify or put a label on as being, for example, an apple, a pen, a house, etc., etc. People who dislike that particular imagery dislike it with a passion and refer to my shapes as floating "junk."

I also became interested in the fact that art was being marketed like hotdogs or hardware, so I did a number of prints poking fun at myself as an "artist," at my art, and commercialism in general. This was achieved by hanging my shapes from clothes pegs, packaging them in plastic bags with labels, riveting them to the print surface so that they were movable. In other words, I was inviting the viewer to cut up some of the prints. To my knowledge, no one has taken the challenge.

The humour phase faded into a more symbolic and slightly unrealistic imagery which led me to my ever-present involvement with space.

Lee Paquette

Photo: Susan Ross

Lee Paquette wearing *The Globe*, 1984, steel, 91.4 x 60.9 x 60.9 cm

Photo: Alex Neumann, Courtesy S. L. Simpson Gallery, Toronto

Installation view of *Rootings, Plantings and Other Insertions*, at S. L. Simpson Gallery, Toronto, 1986

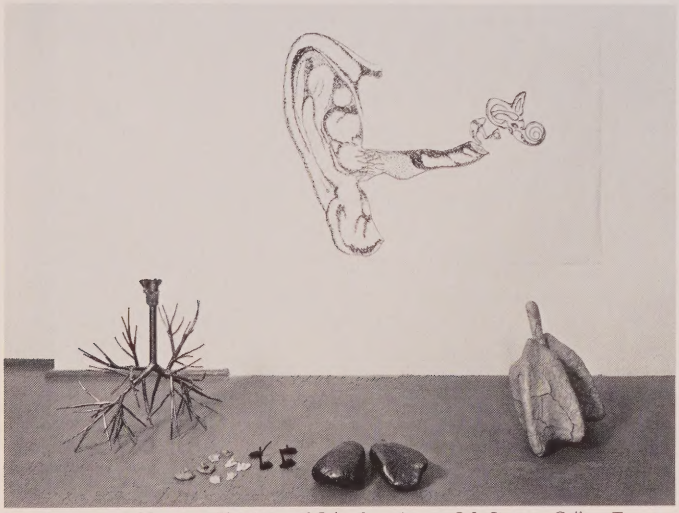


Photo: Alex Neumann, Courtesy S. L. Simpson Gallery, Toronto

Installation view of *Rootings, Plantings and Other Insertions*, at S. L. Simpson Gallery, Toronto, 1986

Photo: Courtesy S. L. Simpson Gallery, Toronto

Rootings, Plantings and Other Insertions: Ostrich, 1985, wood, wire, canvas, 213.3 x 213.3 x 91.4 cm

My art-making tends to be an extension of my being in a particular environment and collecting information, materials and images from that context. The manner in which I interpret that experience and finally materialize some sense of it is always under review.

While a particular piece may not look similar to previous work, the underlying concern of the body in the environment, both natural and man-made, continues to be pursued.

At present, I am mixing anatomical, industrial and environmental imagery as a means of blending various regions of experience in the make-up of a "worldly" sensibility. In my last show, my intention was to lay out elements that reflect and amplify certain attitudes which affect our view of the world. On the one hand, we enjoy the beauties of nature, and on the other, we transform the environment to a method of making money.

Using groups or categories of objects is a way to open the work to the many dualities we live and try to locate in our own scheme of things.

Lee Paquette

Sculpture/Installation

Workshops
Available for workshops on any aspect of his work such as forging in steel, welding, wire construction, photography, video, installation, drawing, pattern-making, mold-making, etc. Also willing to lecture on sculpture by other artists and concerns in his own work (i.e.: industry, environment and anatomy, use of animal metaphors, phenomenology, use of video as a medium or tool in sculpture, as well as the relationship of gathering material from various sites such as rock, rubble, industrial artifacts in the development of ideas and methods of presenting the information in one's work.

Teaching Experience
McMaster University, Sculpture Instructor, 1986-87
Dundas Valley School of Art, Sculpture Instructor, 1984-86
Students in the Artist's Studio, 1985
Dundas Valley School of Art, Visiting Artist, 1984
York University, Toronto, Visiting Teacher Matrix Program, 1984

Education
York University, Toronto: M.F.A., 1984
York University, Toronto: B.F.A., 1981

Solo Exhibitions
1986 Optica, Montreal, Quebec
1986 S.L. Simpson Gallery, Toronto: *Rootings, Plantings and Other Insertions*
1984 S.L. Simpson Gallery, Toronto: *Working, An Unresolved End*
1983 Toronto Sculpture Garden: *Recess*
1983 S.L. Simpson Gallery, Toronto: *Recess/Routine*
1982 YYZ Gallery, Toronto: *Meat and Potatoes Sculpture*
1980 Mercer Union, Toronto: *Body Registers*
1977 Fine Arts Building, York University, Toronto: *Process Piece*
1976 Sault Ste. Marie Library, Sault Ste. Marie: *Various Media*

Group Exhibitions
1985 Zacks Gallery, York University, Toronto: *Re: Union*
1985 McIntosh Gallery, London, Ontario: *Concept: Confinement*
1984 Firehouse 14, Montreal, Quebec (circulating 1984-85); The Beaverbrook Art Gallery, Fredericton, New Brunswick: *EXPRON: EXPRessionisme ONtario*
1984 Mercer Union, Toronto: *The New City of Sculpture*
1983 S.L. Simpson Gallery, Toronto: *Paper*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1980 Mercer Union, Toronto: *Locations*
1980 IDA Gallery, York University, Toronto: *Diverse Perspectives*
1979 Resolution Gallery, Toronto
1979 Fine Arts on Markham Gallery, York University, Toronto
1979 IDA Gallery, York University, Toronto
1977 IDA Gallery, York University, Toronto
1977 Winters Gallery, York University, Toronto

Awards/Grants
Canada Council Grants, 1981, 1982, 1983, 1984, 1985
Kodak Scholarship, York University, 1978
Ontario Arts Council Grant, 1982
Samuel Sarick Award, 1984

Collections
Canada Council Art Bank, Ottawa
National Gallery of Canada, Ottawa
Private collections

Bibliography
Anonymous. "Show to feature balance works." *Sault Ste. Marie Star*, 31 August 31, 1976.
Fabo, Andy. "Lee Paquette at YYZ." *Now Magazine*, 6 May 1982.
Grenville, Bruce. "The New City of Sculpture." *C Magazine*, Fall 1984, no.3, pp.76f.
Hanna, Deidre. "Potsherds." *C Magazine*, Spring 1986, no.9, pp.57-58.
Hume, Christopher. "Confusion reigns at Sculpture Garden." *Toronto Star*, 14 February 1984.
Mays, John Bentley. "The coming of age of Toronto sculpture." *The Globe and Mail* (Toronto), 25 August 1984.
McLuhan, Elizabeth and Claudia Lupri-Esker. *RE:UNION: Selections 1976-1985*. Toronto: Art Gallery of York University, 15 October – 15 November 1985 (exhibition catalogue).
Rans, Goldie. "The New City of Sculpture." *Vanguard*, November 1984, vol.13, no.9, pp.33-34.
Rosshandler, Leo. *EXPRON: EXPRessionisme ONtario*. Montreal, Quebec: Lavalin Inc., 1984 (exhibition catalogue).
Wood, William. "Lee Paquette at S.L. Simpson Gallery." *Vanguard*, March 1985, vol.14, no.2, pp.37-38.

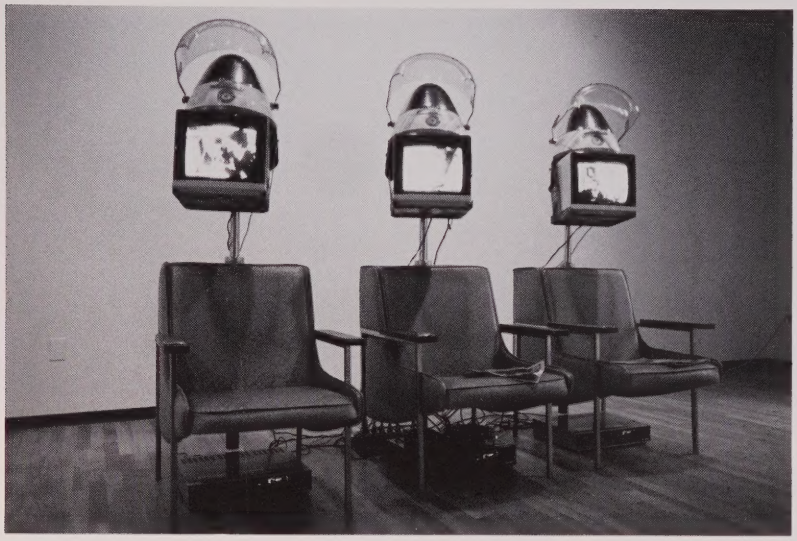
David Partridge

Photo: David Partridge

"Relief sculpture made of nails in wood"—that is what I do, but that hardly describes my work. It has to be seen, touched and even heard. I have been working in this medium for the past nineteen years. It was a completely original concept and I have yet to find anyone else, with the exception of the German artist H. Uecker, who has used the medium as extensively.

My imagery seems to relate to geology and the fact that I flew during the war. Added to that is the entire experience of being an art teacher-painter-printmaker. I enjoy making these things and always hope that my pleasure is communicated to the viewer.

Nancy Paterson



Hair Salon TV, 1987

Bicycle TV: Some Interactive Exercise, 1990

Wringer/Washer TV, 1989

Working with video and electronic technology, I am interested in engaging the viewer in an active and introspective analysis of the role of electronic media in contemporary culture.

In *Hair Salon TV*, the helmets of three womens' hair styling chairs are fitted with small colour monitors. The imagery that I incorporate in this installation develops three themes: women and domestic technology, women in the workplace, and women and scientific discovery. Computer switching of this imagery produces provocative juxtapositions.

Wringer/Washer TV is a pink, white and chrome wringer washer that has a colour monitor fitted in the bottom of the wash tub. This installation deals with the issue of abortion in Canada, by showing video clips from both pro-choice and pro-life groups, interspersed with video of a washing machine in action.

I am also interested in the development of Virtual Reality systems and the sociological implications of this new technology. A recent installation, *Bicycle TV*, is an interactive bicycle tour of a small town in central Ontario, with the speed and direction of the video playback controlled by the rider of the bicycle. Utilizing real video rather than computer graphics, this installation comments on current and potential applications of Virtual Reality systems.

Nancy Paterson

Electronic and Interactive Media (Video, Video Installation)

Workshops
Available for workshops on her own work. Also available to lecture and/or give workshops on Women and Technology: The Lady Luddites? (presentation includes screening of video documentation by five prominent Canadian women electronic media artists: Jana Sterbak, Nell Tenhaaf, Diana Burgoyne, Laura Kikauka, Nancy Paterson) or on artistic applications of new technology—virtual reality and artificial intelligence.

Teaching Experience/Guest Lectures
Charles Street Video, Toronto: *Videodiscs: Creative Applications*, 1992
Inter/Access, Toronto: *The Creative Potential of Optical Discs*, 1992
Ontario College of Art, Toronto: Instructor, 1990-92
Frauen Film Festival, Dortmund, Germany: *Women and Technology: The Lady Luddites?*, 1991
White Water Gallery, North Bay: *Artistic Applications of New Electronic Technology: The Copyright Dilemma*, 1990
Roseland Public School, Toronto: *Canadian Women Inventors Group*, 1991
Department of Communications Focus Group, Toronto: *Issues Facing Canadian Electronic Artists*, 1990

Education
University of Toronto: B.A. (Honours), 1985
Ontario College of Art, Toronto: A.O.C.A., 1983

Solo Exhibitions
1990 White Water Gallery, North Bay: *Recent Works*
1989 Centre for Art Tapes, Halifax: *Hair Salon TV*
1985 Spectrum Gallery, London, Ontario: *Labrys*
1983 A.R.C. (Artculture Resource Centre), Toronto: *Prehistoric... Post Modern*

Group Exhibitions
1992 Canada Pavilion, EXPO 92, Seville, Spain
1992 Interactiva, Koln
1991 A Space, Toronto: *Out of the Drawer: A Multi-media Exhibition by Canadian Women Artists*
1991 PRIM, Montréal: *TeleVisions*
1990 Second International Symposium on Electronic Art, Groningen, The Netherlands
1990 Museum Fodor, Amsterdam: *A Thick Book of Ideas*
1990 European Media Art Festival, Osnabruck, Germany
1990 Galerie UQAM, Montréal: *Machinations*
1990 Art Gallery of Northumberland, Cobourg: *Fault Line*
1989 Gairloch Gallery, Oakville: *Interactive Works*
1989 Centre Culturel, Trois Rivières: *Machinations*
1989 A Space, Toronto: *Artware: Artists' Bookworks*
1988 Macdonald Stewart Art Centre, Guelph: *Guerilla Tactics*
1988 Robert McLaughlin Gallery, Oshawa: *Guerilla Tactics*
1987 Square One, Mississauga: *Public Access Videowall Project: Lunatic of One Idea*
1987 Walter Phillips Gallery, Banff, Alta., and Norman Mackenzie Art Gallery, Regina (1988): *Siting Technology*
1987 A Space, Toronto: *Guerilla Tactics*
1986 A Space, Toronto: *Current Events*
1984 St. Jean, Québec: *Rendez-Vous International Sculpture Symposium*
1981 Ontario College of Art, Toronto: *Computer Culture*

Grants/Awards
Canada Council Grants, 1986, 1988, 1989, 1990
Ontario Arts Council Grants, 1988, 1989, 1990

Videography
Interactive Installations, 1992, VHS, colour, sound, 5:00 min.
Documentation of Installations, 1990, VHS, colour, sound, 23:00 min.
Bicycle TV, 1990, VHS, colour, sound, 3:00 min.
Walking Tour of Trois Rivières, 1989, VHS, colour, sound, 15:00 min.

Bibliography

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Barrett, Dale. *Interactive Works*. Oakville: Oakville Galleries, Gairloch Gallery, 1989 (exhibition catalogue).
Carriere, Daniel. "Quand les machines rèvent." *Le Devoir*, 18 mai 1991.
Cron, Marie-Michèle. "Science Friction." *Du Voir*, 18-24 janvier 1990.
Hubbard, Jackie. "Interactive Works." *Oakville Today*, 27 July 1989.
Hume, Christopher. "Art exhibit gets a laugh out of technology." *The Toronto Star*, 19 June 1987.
Lepage, Jocelyn. "Des machinations diaboliques." *La Presse* (Montréal), 19 janvier 1990.
LePage, Jocelyn. "Le Printemps de PRIM: les arcades culturelles de l'avenir." *La Presse* (Montréal), 25 mai 1991.
Marchessault, Janine. "Incorporating the Gaze." *Parachute*, January 1992, pp.24-28
Mowbray, Edward and Nancy Paterson. "Music/Rock/Video/Television." *Videoguide*, Summer 1983.
Mozel, Howard. '"Interactive Works" lives up to its name." *The Oakville Beaver*, 18 August 1989.
Ontario Arts Council. *1990-1991 Annual Report*, July 1992
Paterson, Nancy. "Art, Technology and Public Policy." *Parallelogramme*, Summer 1984, vol.9, no.5, pp.17-18.
Paterson, Nancy. "Art, Technology and Public Policy in 1990." *Parallelogramme*, Fall 1990, vol.16, no.2, pp.38-42.
Paterson, Nancy. "Bicycle TV: Some Interactive Exercise." *Leonardo*, 1991, vol.24, no.4.
Paterson, Nancy. "Bicycle TV: EXPO 92 Installation." *Leonardo*, 1992, vol.25, no.2, pp.163-165.
Paterson, Nancy. "Contemporary Art and Technology: The New Ecological Era." *Art is Communication*, November 1985.
Paterson, Nancy. "Curating Video." *Cinema Canada*, March 1987, no.139.
Paterson, Nancy. "Feminist Aesthetics in the Age of Technological Utopianism." *Frauen Film Festival Catalogue*, Dortmund, Germany, 1992.
Paterson, Nancy. "Hair Salon TV: A Computer-Controlled Video Installation." *Leonardo*, 1991, vol.24, no.1, pp.15-17.
Paterson, Nancy. "Misplaced Affection: A Computer-Controlled Interactive Household Appliance Environment." *Leonardo*, 1987, vol.20, no.3, pp.247-250.
Paterson, Nancy. "Wringer/Washer TV." *Leonardo*, 1991, vol.24, no.4.
Proulx, Louis-Serge. "À plein dans l'art gadget." *Journal de Trois Rivières*, mai 1989.
Rochon, Lisa. "High Tech works take their cue from computers." *The Globe and Mail* (Toronto), 25 June 1987.
Siberok, Martin. "Switch on." *Montreal Mirror*, 16 May 1991.
Taylor, Kate. "Pre-celtic ruin." *The London Free Press*, 20 July 1985.
Vander Vennen, Mark. "Matter of Scale." *Cobourg Times*, January 1990 .
Wood, William. "By the Lake: The Lunatic of One Idea." *Public*, November 1989, pp.7-13.
Zimner, Wendellin. "Anregend, Aber Nicht Aufregend." *Neu Oz* (Osnabruck, Germany), 13 September 1990.

Andy Patton

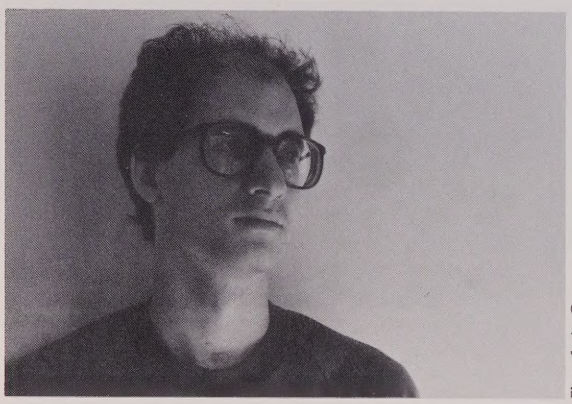


Photo: Janice Gurney

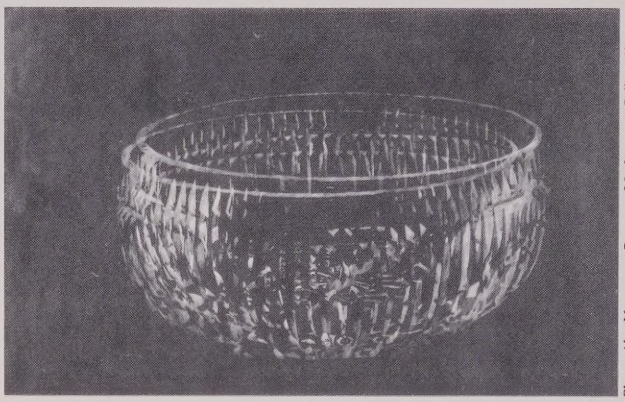


Photo: Alex Neumann, Courtesy S.L. Simpson Gallery, Toronto

The Flavour of Green Tea, 1986, oil on canvas, 182.88 x 292.10 cm.

Photo: Alex Neumann, Courtesy S.L. Simpson Gallery, Toronto

There was a Father, 1987, oil and etching ink on canvas, 198.12 x 279.40 cm.

Photo: Alex Neumann, Courtesy S.L. Simpson Gallery, Toronto

White Threads of the Waterfall, 1987, oil on canvas, 198.12 x 279.40 cm.

My paintings are always done by using a slide projector to project images onto dark grounds.

I'm fascinated by the repetition of images (which is a possibility inherent in this method of working with a projector). Two ways of exploring this interest me currently: one is the superimposing of the image over itself. The other is using the same image to make several copies of the same painting. For example, in 1988 I did a show where all the paintings used the same image: the weave of canvas. The source for the image was a slide of a sheet of Letraset texture, magnified enormously.

It interests me to make the same painting several times, since in painting, it is impossible to make an exact copy. I am not interested in making a critique of originality, rather, this way of working seems to generate both sameness and difference simultaneously.

I hope that these images are experienced as hermetic, that the image (and the actual surface of the painting) serve to divide public from private realms.

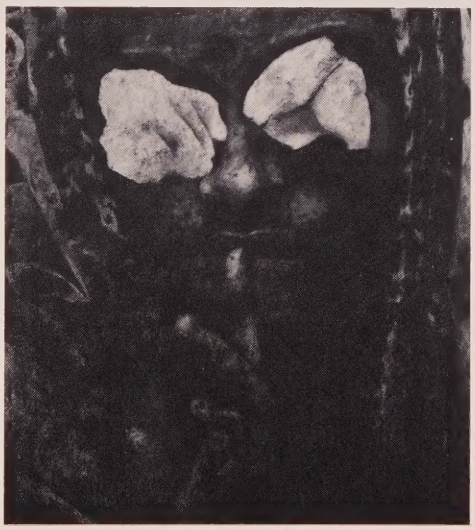


Photo: Alex Neumann, Courtesy S.L.Simpson Gallery, Toronto

Late Chrysanthemums, 1986, etching ink and oil on canvas, 167.64 x 152.40 cm.

Andy Patton

Painting

Workshops
Available for lectures on his own work, contemporary art in Toronto, or problems of criticism and interpretation in visual art.

Teaching Experience/Guest Lectures
Ontario College of Art, Seminar: *Expressionism*, 1988
York University, Toronto, Visiting Artist, 1987
University of Western Ontario, London, Visiting Artist, 1987
Visual Arts Ontario, Toronto, *Handling Criticism*, 1987
Dundas Valley School of Art, Visiting Artist, 1985
Emily Carr College of Art, Vancouver, Visiting Artist, 1984
Simon Fraser University, Vancouver, Visiting Artist, 1984
Nova Scotia College of Art and Design, Halifax, 1984
Visual Arts Ontario, Toronto, *Surviving as a Professional Artist*, 1984
Mendel Art Gallery, A.K.A. Gallery & Photographers Gallery, Saskatoon, *Problems in writing criticism*, 1984
YYZ, Toronto, *Expression or Mediation*, 1984

Education
University of Manitoba, Winnipeg: B.A., 1972

Solo Exhibitions
1988 S.L. Simpson Gallery, Toronto: *Andy Patton*
1987 S.L. Simpson Gallery, Toronto: *Andy Patton*
1985 S.L. Simpson Gallery, Toronto: *Projection In Their Time*
1984 S.L. Simpson Gallery, Toronto: *Recent Paintings*
1983 Artists Space, New York: *The Architecture of Privacy*
1983 YYZ, Toronto: *The Architecture of Privacy*
1981 A Space, Toronto: *Language and Representation*
1980 The Funnel, Toronto: *Whoever Was Here, Now Wasn't*
1980 Mercer Union, Toronto: *Anonymous Mechanism*

Group Exhibitions
1988 S.L. Simpson Gallery, Toronto: *Quick Copy*
1987 Grey Art Gallery and Study Centre, N.Y. (circulating 1987-89); Laguna Beach Museum of Art, Calif.; Berkshire Museum, Pittsfield, Mass.; Lowe Art Museum, Coral Gables, Fla.; Goldie Paley Gallery, Philadelphia, Pa.; Duke University Museum of Art, Durham, N.C.; Sheldon Memorial Art Gallery, Lincoln, Nebr.; Musée du Québec: *Morality Tales: History Painting in the 80's*
1987 Hallwalls, Buffalo: *Toronto Exchange Show*
1987 London Regional Art Gallery, Ontario: *Waterworks*
1986 The Embassy Cultural House, London, Ontario: *YYZ World Tour*
1986 National Gallery of Canada, Ottawa: *Songs of Experience*
1985 (N)On-Commercial Gallery, Vancouver: *Urban Circuit*
1985 Agnes Etherington Art Centre, Queen's University, Kingston: *The Allegorical Image in Recent Canadian Painting*
1985 Binz 39, Galerie Walcheturm, Zurich: *Fire and Ice*
1985 Aorta, Holland: *Double/Doppelganger/Cover*
1985 The Art Gallery at Harbourfront, Toronto: *Late Capitalism*
1984 Camden Arts Centre, London, England: *Vestiges of Empire*
1984 Art Gallery of Ontario, Toronto (circulating 1984-86): *Toronto Painting '84*
1984 Art Gallery of New South Wales, The Fifth Biennale of Sydney, Australia: *Private Symbol: Social Metaphor*
1984 The Contemporary Art Gallery,Vancouver (circulating); Open Space Gallery, Victoria; Mercer Union, Toronto: *Content/Context*
1984 Art Gallery of Northumberland, Cobourg: *Art and Audience*
1983 A Benefit for Artist Space, New York: *Hundreds of Pictures*
1983 Carmen Lamana Gallery, Toronto: *From Object to Reference*
1983 Eye Level Gallery, Halifax: *Department of the West*
1982 Open Space Gallery, Victoria: *Representation as a Kind of Absence*
1982 YYZ, Toronto: *YYZ Monumenta*
1982 Surrey Art Gallery, British Columbia: *Words and Images*

Selected Bibliography
Bradley, Jessica and Diana Nemiroff. *Songs of Experience*. Ottawa: National Gallery of Canada, 1986 (exhibition catalogue).
Burnett, David. *Toronto Painting '84*. Toronto: Art Gallery of Ontario, 1984 (exhibition catalogue).
Dobson, Zuleika. *Vestiges of Empire*. London, England: Camden Arts Centre, 1984 (exhibition catalogue).
Grenville, Bruce. *The Allegorical Image in Recent Canadian Painting*. Kingston: Agnes Etherington Art Centre, 1985 (exhibition catalogue).
Groot, Paul. *Double/Doppleganger/Cover*. Amsterdam, Holland: Aorta, 1985 (exhibition catalogue).
Guest, Tim. "Language and Representation." *Parachute*. Spring 1982, no.26, p.43.
Guest, Tim. *Late Capitalism*. Toronto: The Art Gallery at Harbourfront, 1985 (exhibition catalogue).
Guest, Tim. "YYZ Monumenta." *Parachute*. December 1982, January, February 1983, no.29, p.36.
Lypchuk, Donna. "From Here to Eternity." *C Magazine*, Fall 1984, no.3, pp.20-21.
Mays, John Bentley. "Guest sets busy pace while surveying books and Late Capitalism." *The Globe and Mail* (Toronto), 12 January 1985.
Mays, John Bentley, "Painterly trio worth watching." *The Globe and Mail* (Toronto), 5 May 1984.
Mays, John Bentley, "Sketching a portrait of a lost decade." *The Globe and Mail* (Toronto), 11 June 1983.
Monk, Philip. "Arguments within the Toronto Avante-Garde." *Parallelogramme*, April/May, 1983, vol.8, no.4, pp.30-36.
Monk, Philip. "Colony, Commodity, and Copyright: Reference and Self-Reference in Canadian Art." *Vanguard*, Summer 1983, vol.12, no.5/6, pp.14-17.
Monk, Philip. *Language and Representation*. Toronto: A Space, 1981 (exhibition catalogue).
Rhodes, Rick. "Andy Patton: A Space." *Vanguard*, February 1982, vol.11, no.1, p.37.

Tess Payne

Still from *Nature*, 1990

Still from *The Flow of Appearances*, 1986, ¾", colour, mono, 14 min.

Still from *By Way of Fiction*, 1988, betacam, colour, stereo, 22 min.

As an artist, I have chosen to work in video to continue to question our ways of perceiving and constructing and securing relationships to and within our environment. My work examines how our "reality" is mediated by the language of various media (for example, television, movies, magazines, advertisements, etc.). In some of my work the lines between image and experience, nature and culture are blurred. In our everyday communications, we create fictions. We tell stories to give meaning to experience. My tapes are a continuation of that fiction-making process.

Tess Payne

Video

Workshops
Available for discussions on her own work and workshops dealing with all aspects of the production process, from scriptwriting to the final edit.

Teaching Experience/Guest Lectures
Toronto Board of Education, East York Board of Education, York Board of Education: Occasional Art Instructor, 1984 to present
Ontario College of Art, Toronto: Guest Artist, Script Writing, 1989
Ed Video Media Arts Centre, Guelph: Guest Artist, 1989
Ontario College of Art, Toronto: Guest Artist, 1988
Central Technical School of Art, Toronto: Guest Artist, 1988

Education
Alliance française de Toronto: French courses, 1990 to present
Ontario College of Art, Toronto: History of French Film, 1980
University of Victoria, British Columbia: Diploma in Secondary Education, 1979-1980
University of Victoria, British Columbia: BFA, 1974-1978

Screenings
1990 Eastern Europe Travelling Exhibition, Yugoslavia, Soviet Union, etc.; Vista: 8 Canadian Womens' Tapes: *By Way of Fiction*
1989 Neutral Ground, Regina; New Videotapes: *By Way of Fiction*
1989 Centre for Art Tapes, Halifax; Group Video Show: *By Way of Fiction*
1989 Northern Visions, Toronto; Images '89, Festival of Independent Film and Video: *By Way of Fiction*
1989 Hamilton Artists Inc.; Video Zone: *By Way of Fiction*
1989 Plug-In Inc., Winnipeg; New Videotapes: *By Way of Fiction*
1989 Satellite Video Exchange Society, Vancouver; Trade Initiative: Canadian Video on Tour: *By Way of Fiction*
1989 National Gallery of Canada, Ottawa; Rebel Girls: A Survey of Canadian Feminist Videotapes, The Body Politic Program: *Life on Our Planet*
1988 Concordia University, Montréal; Writing for the Media Seminar: *By Way of Fiction*
1988 The Banff Centre School of Fine Arts, Alberta; Group Video Show: *By Way of Fiction*
1988 Niagara Artists' Centre, St. Catharines; Group Video Show: *By Way of Fiction*
1988 S.A.W. Gallery, Ottawa; Art From Feminist Perspectives: Survey of Recent Womens' Tapes: *By Way of Fiction*
1988 YYZ Artists' Outlet, Toronto; New Videotapes: *By Way of Fiction*
1988 Museum of Modern Art, Budapest, Hungary; Canada House, London, England; Vanha, Helsinki, Finland; Centre for Contemporary Art, Warsaw, Poland; Hamburg, West Germany; Aurora Borealis Canadian Video Art: *The Flow of Appearances*
1988 Festival international de film et vidéo de femmes, Montréal: *Life on Our Planet*
1988 National Gallery of Canada, Ottawa: *Life on Our Planet*
1988 TV Ontario; Moving Images broadcast: *Life on Our Planet*
1987 Axe Néo-7, Hull, Québec; Group Show: *The Flow of Appearances*
1987 Video Inn, Vancouver: *Life on Our Planet*
1987 A Space, Toronto; Women Looking: Creating Feminine Spaces: *Life on Our Planet*
1987 S.A.W. Gallery, Ottawa (travelling exhibition); Toronto; Halifax; London; Winnipeg; Calgary; Victoria; International Festival of Video Art: *Life on Our Planet*
1987 Video Culture Canada, Toronto; International New Media/Video Festival: *Life on Our Planet*
1987 698515 Inc., 67 Bathurst Street, Toronto; Premiere Screening – New Works: *Life on Our Planet*
1987 Festival Internazionale Cinema Giovani, Turin, Italy: *Life on Our Planet*
1986 Festival international de film et vidéo de femmes, Montréal: *Old Dresses*
1986 15th Festival international de nouveau cinéma et vidéo, Montréal: *The Flow of Appearances*
1986 Internationales Festival und Wettbewerb fur Kunstvideos, Bonn, West Germany: *The Flow of Appearances*
1986 Theatre Passe Muraille, Toronto; The New Work Show: *The Flow of Appearances*
1985 The Ritz, Toronto; Against Censorship: Six Days of Resistance: *Old Dresses*
1985 Trinity Square Video, Toronto; Archive Acquisitions: *The Flow of Appearances*
1983 Cologne, West Germany; Frauenkultur: *Living in the Air*
1983 A.R.C., Toronto; Woman's Perspective: *Living in the Air*

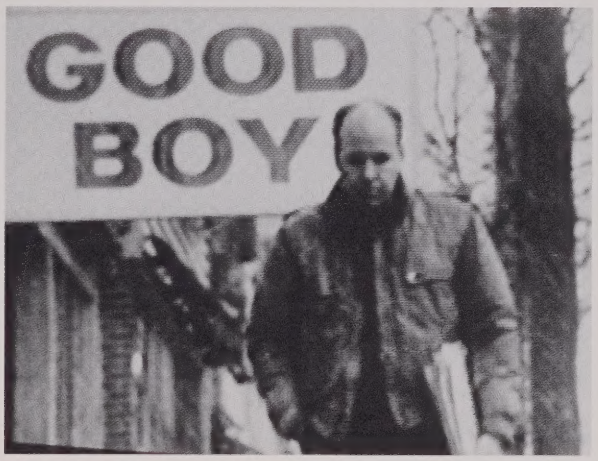
Grants/Awards
Canada Council Grants, 1984, 1985, 1986, 1987, 1989, 1990
Helen Pitt Award for Visual Arts in British Columbia, 1978
Ontario Arts Council Grants, 1986, 1987, 1988, 1989
Toronto Arts Council Grant, 1989

Bibliography
Campbell, Colin. "The Facade of Obsession: By Way of Fiction." *Fuse*, April/May 1989, vol.XII, no.5, pp.44-45.
Conley, Christine. "Hot Tramp, I Love You So!". *Fuse*, Fall 1989, vol.XIII, nos.,1 & 2, pp.53-54.
Diamond, Sara and Gary Kibbins. *Trade Initiative: Canadian Video on Tour*. Vancouver: Satellite Video Exchange Society, 1988.
Dorland, Michael. "15th International Festival of Nouveau Cinema and Video: Musings on Video." *Cinema Canada*, January 1987, no.137, pp.27-29.
Paterson, Andrew J. "Four Redheads." *Fuse*, Fall 1987, vol.XI, no.3, issue 47, pp.31-33.
Tuer, Dot. "New Video, A 698515 Inc. Presentation." *Vanguard*, November 1987, vol.16, no.5, p.38.

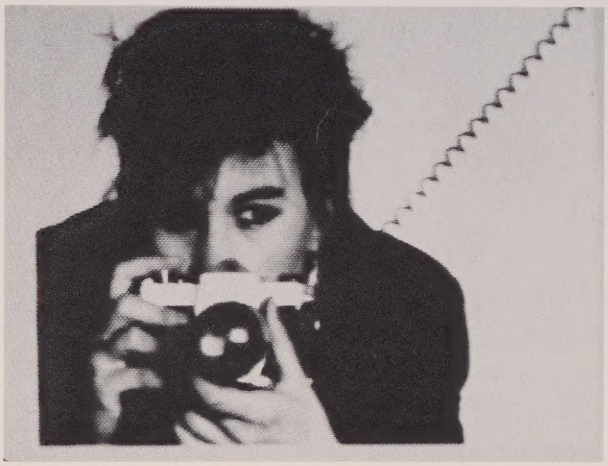
Videography
Nature (In production), 1989
By Way of Fiction, 1988, betacam, colour, stereo, 22 min.
Life on Our Planet, 1987, 3/4", colour, stereo, 12 min.
The Flow of Appearances, 1986, 3/4", colour, mono, 14 min.
Old Dresses, 1985, 3/4", colour, mono, 14 min.
Living in the Air, 1983, 3/4", colour, mono, 17 min.

Paulette Phillips

Still from *Pages*, 1987, b&w, sound, 3 1/2 min.



Still from *Work*, 1987, colour, sound, 35 min.



Still from *It Depends*, 1984, colour, sound, 29 1/2 min.

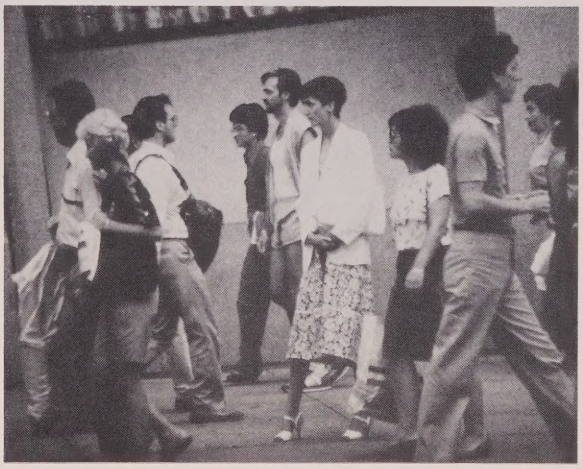


Photo: Geoffrey Shea

Find the Performer, July 1983, street performance, Toronto.

For several years now my work in performance and video has been based in narrative form. For me a new narrative form means creating a space for the personal, the non-spectacular, where doubt, confusion, and interruption can be displayed. I present through a series of moments, my ideas, beliefs, feelings, and experiences in a way that reflects my existence and the existence of the viewer.

Illusion or slight-of-hand or fiction is believing what you see is what you believe. The art of illusion through continuity. I like to work against these temptations without destroying the audiences' ability to accept what they see as indications of the pluralistic possibilities of the real rather than to believe in or transfer onto a character. I want the narrative form to be democratic. One way I attempt to do this is by not having a single character which dominates the video or performance. There has to be an interweaving of several characters who are displayed and revealed through a series of moments. These moments act as catalysts for defining or setting the ideas and feelings I am attempting to evoke. So the characters exist in a non-hierarchical structure, non-hierarchical in relationship to each other and to the viewer.

The possibility of the moment is at the core of my work. The moments appear discrete, quite isolated. I say this because in the course of a day I encounter so many things that exist externally to me, so many people engaged in activities that appear to me as cyphers. Everyone is on public display consciously and unconsciously. I wonder where the private ends and performance starts?

Paulette Phillips

Video, Performance, Film

Workshops
Available for workshops on contemporary video and performance activities, and their production. Also interested in lecturing on issues in her own work, writing, forming collectives, and new concepts in distribution.

Teaching Experience
Ontario College of Art, Toronto, Instructor, Performance Art, 1988 to present; Video and Film, 1985 to present

Guest Lectures
Museum of Modern Art, New York, 1988
Brighton Polytechnic and Sheffield Polytechnic, England, 1988
Hull School of Fine Art, Quebec, 1988
The Banff Centre School of Fine Arts, 1986-88
Trinity Square Video, Toronto
Creative Artists in the Schools, Ontario Arts Council, Toronto
Video Pool, Winnipeg, 1986
Centre for Art Tapes, Halifax, 1985
EM Media, Calgary, 1985
Newport School of Art, Wales, 1984.

Education
Dalhousie University, Nova Scotia, 1976
Acadia University, Nova Scotia, 1976

Selected Exhibitions/Performances/Screenings
1988 Museum of Modern Art, New York: Group Screening
1988 Canada House, London, England: Performance
1988 Artists Space, New York: Group Screening
1988 Toreano Meeting Club, London, England: Screening
1988 Honolulu Academy of Art, Hawaii: Group Screening
1987 YYZ, Toronto: Premiere Screening
1987 Public Access, Toronto: *Lunatic of One Idea*, Screening
1987 Feminist Art Conference, Toronto: Performance
1987 Video Culture, Toronto
1987 Millenium, New York: Group Screening
1986 Harbourfront, Toronto: *The Ice House, Telling Tales*
1986 Western Front, Vancouver: *Luminous Sites*, Performance
1986 The Kitchen, New York: Group Screening
1986 The New Work Show, Toronto: Premiere Screenings
1986 Plug-In, Winnipeg (travelling); Latitude 53, Edmonton, EM Media, Calgary; The Banff Centre of Fine Arts
1985 A.R.C., Toronto: *The Fascination of the Other*, Screening
1985 A Space, Toronto: *Public Address* (billboard)
1985 Forest City Gallery, London, Ontario and Art Gallery of Windsor: *Dazzling Phrases – Six Performance Artists*
1985 Centre for Art Tapes, Halifax: Screening
1985 United Media Arts Studies, Toronto: Screening
1985 Mercer Union, Toronto: *Six Days of Resistance*
1985 The Funnel, Toronto: Group Screening
1985 A Space, Toronto: Group Screening
1984 Canada House, London, England: *Canadian/British Exchange*, Video Installation and Performance
1984 Festival International de Nouveau Cinema/Video, Montreal
1984 Video Culture, Toronto
1984 New Work Show, Toronto: Premiere Screenings
1983 Women in Focus, Vancouver: *The Parisian Laundry*, Performance
1983 Centre for Art Tapes, Halifax; Struts Gallery, Sackville; S.A.W. Gallery, Ottawa: Performance Tour
1983 Yugoslavian Video Festival
1983 151 Bloor Street West, Toronto: *Chromaliving*
1983 A.R.C., Toronto: Group Screening
1983 The Funnel, Toronto: Group Screening
1983 Frauenkulture, Koln, Germany: Group Screening
1982 Video Roma, Rome, Italy: *Video Festival*
1982 Hallwalls, Buffalo: Performance
1982 Ed Video, Guelph: Performance
1982 Cameron Public House, Toronto: *ART vs. art*
1982 Babajaga, Rome, Italy: *Video Festival*
1982 Mercer Union, Toronto: Performance

Performances
1986 *Cadence of Insanity (A Reaction) Part II*
1985 *Recognition/Recollection/Re-enactment*
1985 *Cadence of Insanity*
1983 *Find the Performer*
1982 *Bovinity* (in collaboration with Geoffrey Shea)
1982 *Garbage* (in collaboration with Geoffrey Shea)
1982 *Days of Discovery*

Videography

Work	1987	colour	sound	35 min.
Yell Hell	1987	colour	sound	1 min.
Pages Ad	1987	b&w	sound	3½ min.
Cadence of Insanity (A Reaction) Part II	1986	colour	sound	23 min.
Gezer's Mountain	1985	colour	sound	6 min.
It Depends	1984	colour	sound	29½ min.
K is for Chicken	1983	colour	sound	7 min.
Re-enactment of an Event Which May Have Happened	1983	colour	sound	12 min.
Garbage	1982	colour	sound	15 min.
Sink or Swim	1981	colour	sound	7 min.

Filmography

Up There by the TV Tower (in progress)	1988	35mm	colour	sound	5 min.
How I Am Abused	1985	Super-8	colour	silent	10 min.
Still Here, Still There	1983	Super-8	colour	sound	20 min.
The Rockton World Fair	1982	Super-8	colour	sound	5 min.

Jake Piuti

Photo: Jake Piuti

My work has been done mostly in the darkroom for the past four years. Before that I painted a lot. Now I am moving back to colour applied in other than photographic means—back to painting and using Xerox.

I love the theatre and I have worked there for several years. When the opportunity arises I will be found backstage, brush in hand, helping to prepare sets and photographing everyone in sight. It's a wonderful place. My favourite task was helping to transform large rooms into French Mediterranean gardens, filling them with palm trees and wicker furniture for the Toronto Dance Theatre. With velvet drapes and turn-of-the-century costumes we created a remarkable setting to work in. We even had our own beach.

Costumes, masks, sets and performances: these elements which are basic to the theatre are all found in portraits, whether painted, drawn, sculpted or made with a camera. I love to photograph people, actors and audiences, because on this Great Big Stage everyone's a star.

Gary Popovich

Photo: Jeffrey Paull

Frame enlargement from *Self Portrait Taking Stock*, 1991

Frame enlargement from *Antigone*, 1990, 16mm, b&w, sound, 8 min.

Frame enlargement from *Elegy*, 1989, 16mm, colour, sound, 21 min.

I don't know how it all began because it seemed I wandered aimlessly, falling in and out with various bands of banner waving, rulebook toting propagandists, pirates, pilates and politicians selling answers while we still sat saddled between the antagonistic histories of mother-father, image-sound, Europe-U.S., memory-forgetfulness, imagination-money, process-product. At the age of eight I became an impresario screening pre-packaged cartoon extracts for a nickel in the carpeted and darkened third-floor stairwell of the rhythm and blues club I was raised in. As my audiences tired of fast talking animals I took scissors to the Disney ducks and rabbits, cut in some home movies, and served a spicy home-made montage that rivalled the r & b riffs pounding up through the floor. Sheltered from the itinerant entertainers below, I'd grown up in vivid Kodachrome 8mm film in a movie produced and directed by my parents, who were not amused when I took their direction seriously and tampered with the truth of our images. Like Deleuze, I think that the truth of an image is always another image, and it is the meaningfulness of those truthful fictions that prompt my work. Within the endless reels of our filmed history it is always what's missing that comes back to haunt, and in that gap I find a place for my fictions, carved out of what I experienced, giving form to the ghosts of things never said or recorded, where the film form unfolds with an integrity comparable to the experience that generated it.

Gary Popovich

Film

Workshops
Available for workshops dealing with personal/independent/experimental film topics such as cultural politics and aesthetics in Canadian film art, basic filmmaking, cinematography, editing, sound-track composition, optical printing, and hand-processing and toning of movie film emulsions. Also may conduct talks in French.

Teaching Experience/Guest Lectures
Contact School, Toronto: Guest Lecturer, 1990
Sheridan College, Oakville: Guest Lecturer, 1988, 1989, 1990
York University, North York: Guest Lecturer, 1987
Sheridan College, Brampton: Film and Writing Instructor, 1985-87
Ecole Sécondaire Etienne Brûlé, North York: Guest Lecturer, 1986
Innis College, University of Toronto: Guest Lecturer, 1986
Seneca College, King City: Film Instructor, 1984
A.N.Myer Secondary School, Niagara Falls: Film Instructor, 1983
Calgary Society of Independent Filmmakers: Film Instructor, 1981

Education
University of Toronto: International Summer Institute For Semiotic & Structural Studies, 1987
York University (course held in Paris, Bordeaux, Avignon): Fine Arts of France Interdisciplinary Arts, 1982
Sheridan College, Oakville: Media Arts Studies, Film Production, 1980-82
University of Western Ontario, London: Bachelor of Arts, Literature and Drama, 1979

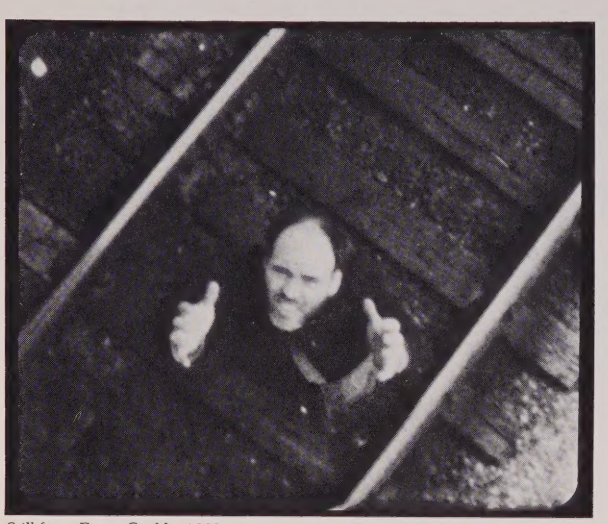
Screenings
1990 Cinémathèque Ontario, Toronto; Far From Family Viewing – Recent Films From Ontario: *Immoral Memories*
1990 Art Gallery of Ontario, Toronto; Rick Hancox Retrospective: *Layton Symphony*
1990 Cinéma Parallele, Montréal; 5 Jours du cinéma independent canadien: *Elegy*
1990 AVEK and Finnish Film Contact, Helsinki, Finland: *Immoral Memories*
1990 Illusion Cinema, Helsinki, Finland: *Caress*
1990 Festival of Festivals, Toronto: *Antigone*
1990 Images '90 Independent Film and Video Festival, Toronto: *Elegy*
1990 Festival de jeune cinéma, Montréal: *Caress*
1990 Ann Arbor Film Festival, Michigan: *Elegy*
1990 Princess Court Cinema, Kingston; New Works Showcase: *Caress*
1989 University of Regina; Film Studies Association of Canada Conference: *Caress*
1989 Pitt Gallery, Vancouver: *Elegy*
1989 Calgary Society of Independent Filmmakers: *Elegy*
1989 Euclid Theatre, Toronto; LIFT OFF: *Elegy*
1989 Festival of Festivals, Toronto; Perspective Canada: *Elegy*
1989 European Media Art Festival, Osnabruck, West Germany: *Caress*
1989 Images '89 Independent Film and Video Festival, Toronto: *Caress*
1989 Film Trek (Artist-run Centres, Parks, etc.), Ontario: *Caress*
1989 Centre For Art Tapes, Halifax: *Caress*
1989 Saskatchewan Film Pool, Regina: *Caress*
1989 Millenium Film Theatre, N.Y.; New Films from Canada: *Immoral Memories*
1989 Sheridan College, Oakville: *Immoral Memories* and *Caress*
1989 TV Ontario, Moving Images Program: *Immoral Memories*
1988 Cinéma Parallele, Montréal: 5 jours du cinéma independent canadien: *Immoral Memories*
1988 Shaffy Theatre, Amsterdam, The Netherlands: *Immoral Memories*
1988 AVE International Festival, Arnhem, The Netherlands: *Immoral Memories*
1988 Festival of Festivals, Toronto: *Immoral Memories*
1988 Harbourfront, Toronto: *Layton Symphony*
1988 The Rivoli, Toronto; CFMDC 20th Anniversary Catalogue Launch: *Immoral Memories*
1988 Oberhausen Film Festival, West Germany: *Immoral Memories*
1988 Art Gallery of Windsor: *Choral Fantasy*
1988 Sheridan College, Oakville: *Immoral Memories*
1988 Concordia University, Montréal: *Immoral Memories*
1988 The Funnel Film Theatre, Toronto: *Solo Show*
1988 Ann Arbor Film Festival, Michigan: *Immoral Memories*
1988 Hamilton Artists' Inc.: Eccentric Furniture Show: *Choral Fantasy*
1988 Sheridan College, Oakville; Group performance
1987 Shaffy Theatre, Amsterdam, The Netherlands; Works in Progress
1987 The Rivoli, Toronto; New Waves in Cinema: *Layton Symphony*
1986 Innis Film Society, Innis College, University of Toronto: *Choral Fantasy*
1986 Nova Scotia College of Art & Desgin, Halifax: *Choral Fantasy*
1986 The Funnel Film Theatre, Toronto: *Layton Symphony* and *Choral Fantasy*
1986 Harrow College, London, England: *Layton Symphony*

Grants/Awards
Canada Council Grant, 1987
Liaison of Independent Filmmakers of Toronto Grant, 1989
Ontario Arts Council Grants, 1986, 1987, 1990

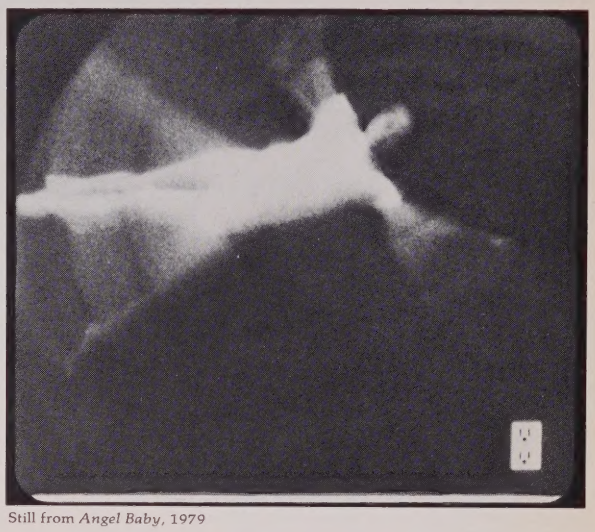
Bibliography
Banning, Kass. "Local talent creates hybrid forms." *NOW Magazine*, 31 August–6 September, 1989.
Collins, Michael. "Gary Popovich, Innis College." *Vanguard*, February/March 1987, vol.16, no.1, pp.41-42.
Condon, Sean. "Local filmmaker turns camera to private Concerns." *Niagara Falls Review*, 19 September, 1989.
Hume, Christopher. "Experimental filmmakers offer art travelogues." *The Toronto Star*, 8 September, 1989.
Sternberg, Barbara. "On (Experimental) Film." *Cinema Canada*, February, 1988, no.149, pp.44-45.

Filmography
Self Portrait Taking Stock (work in progress), 16mm, colour, sound, 70 min.
Antigone, 1990, 16mm, b&w, sound, 8 min.
Elegy, 1989, 16mm, colour, sound, 21 min.
Caress, 1989, 16mm, colour, silent, 2 min.
Immoral Memories, 1988, 16mm, b&w, sound, 14 min.
Choral Fantasy, 1986, 16mm, colour, sound, 29 min.
Parsifal, 1982, 16mm, colour, sound, 10 min.
Layton Symphony, 1982, 16mm, b&w, sound, 4 min.

John Porter

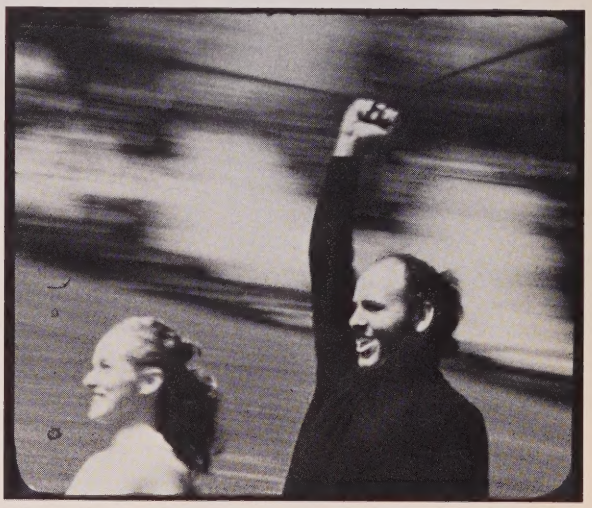


Still from *Down On Me*, 1980



Still from *Angel Baby*, 1979

Still from *Firefly*, 1980



Still from *Cinefuge*, 1979

I am a filmmaker and performer who makes particular use of the Super-8 medium. I have made over 150 Super-8 films since 1974, most of them silent and three minutes long (one Super-8 cartridge). They are in two series and, as with all my work, they express the beauty and humour which I see in human movement.

Porter's Condensed Rituals (from 1976 on) are time-lapse documents or portraits of mass rituals. Large crowds and entire events are reduced to a single, quick shot. These films show, seemingly from another dimension, our world as being both maniacal and beautiful.

Camera Dances (from 1979 on) are dances which are created on the screen from choreographed camera movement. Included are some live performance pieces – dancing with the projected light. The small, light, Super-8 equipment is a graceful dance partner and essential to this series.

JOHN PORTER
Filmmaking and Performance

Workshops
Available for workshops in Super-8 filmmaking

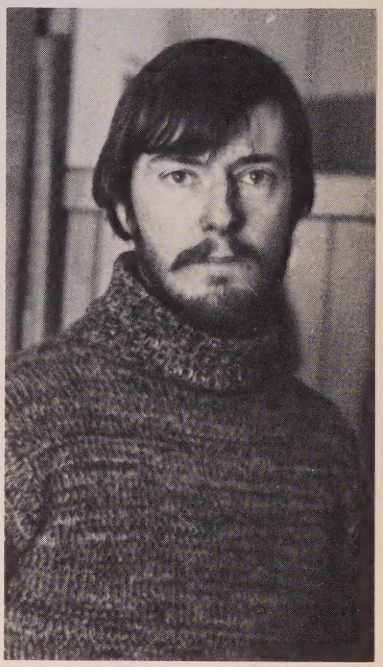
Education
Ryerson Polytechnical Institute, 16 mm film production, 1969-74

Screenings
1981 MTV, 'The All Night Show,' Toronto
1981 The Funnel, Toronto
1981 Concordia University, Montreal
1981 Art Gallery of Ontario, Toronto
1981 National Film Theatre, Kingston
1981 Ann Arbor 8mm Film Festival, Michigan
1981 Florida Independent Film and Video Festival
1981 International Super-8 Film Festival of Mexico
1980 MTV, 'The All Night Show,' Toronto
1980 The Funnel, Toronto
1980 The Dream Factory, Toronto
1980 Mercer Union Gallery, Toronto
1980 Chicago Filmmakers, Chicago, Illinois
1980 Media Study/Buffalo, New York
1980 Toronto International Super-8 Film Festival
1980 Belgium International Super-8 Film Festival
1979 The Funnel, Toronto
1979 Cinéma Parallel, Montreal
1979 YYZ Gallery, Toronto
1979 Cafe Harmonie, Detroit, Michigan
1979 Rice University, Houston, Texas
1978 Owen Sound Arena, Owen Sound
1978 Gold Rush Saloon, Owen Sound
1978 Lansdowne Artists' Collective, Toronto
1978 The Funnel, Toronto
1978 Toronto International Super-8 Film Festival
1977 Toronto International Super-8 Film Festival
1974 Canadian National Exhibition Student Film Festival

Select Filmography

Santa Claus Parade	1976	Super-8	silent	3½ min.
Tartan Tattoo	1978	Super-8	silent	4 min.
Amusement Park	1978	Super-8	silent	6 min.
Fairies	1978	Super-8	silent	3½ min.
Cinefuge	1979	Super-8	sound	4½ min.
Angel Baby	1979	Super-8	silent	2 min.
Firefly	1980	Super-8	silent	3½ min.
Down on Me	1980	Super-8	silent	4 min.
Drive-In Movies	1981	Super-8	sound/ silent	7 min.
Royal Wedding	1981	Super-8	sound/ silent	17 min.
Animal in Motion	1981	Super-8	sound	2 min.
Calendar Girl	1981	Super-8	sound	2½ min.

Michael Poulton



To be involved in art is one thing, and to have to explain why is another. It usually entails some sort of justification of the importance of art, and that leads to trying to explain just what 'art' is. To the serious artist it must be more than creating pretty pictures. For myself it's in creating through painting, drawing and printmaking something that is born in the mind, shaped by the spirit and made visible to others by a skilled hand and eye. The artist is a manipulator of emotion, someone who, through an understanding of the psychology of perception, makes visible for all who care to look, something that would otherwise be locked in the dark recesses of the mind.

My work tends to be representational or at least figurative. Lately the subject matter is growing less important in relation to the way it is perceived and executed. Through wrestling with the concept of abstraction and its place in the history of art, I have found that such things as the quality of a line, for instance, are increasingly important in my work.

I find art and being involved in creating it, terribly exciting. There is something akin to magic in it and in that alone there is wonder. The questions it poses to the inquiring mind are infinitely stimulating and the answers equally elusive, but like most things of value, it is the pursuit that makes it worthwhile.

As for the question 'what is art?,' I'm not at all sure that there is a satisfactory answer. It is quite likely that, like beauty, it is solely in the eye of the beholder.

Diane Pugen

Photo: Sally Downing

Photo: Peter Patterson

Untitled, Charcoal Drawing

Photo: Shirley Puckering

The Kicking Horse River Valley #2

My main concern is the exploration of the relationship of life/land forms, abstraction and the variations involved with their spontaneous intermixing. Landscape segments, figures and commonplace objects, clearly drawn, are juxtaposed with spontaneous expressionistic elements.

I generally start a work without a preconceived plan, but possibly may have an idea for one or two elements of the composition (i.e.: a group of figures or one figure and some land) and the piece grows from this beginning. In the studio I have three or four works in progress at the same time. While I may concentrate on a particular one, I still have the opportunity to constantly make casual observations on the others and this may lead to an unexpected decision on a piece other than the one with which I am currently working.

DIANE PUGEN

Printmaking (embossed and colour etchings, lithographs), drawings (charcoal, graphite, ink) and collage

Workshops

Available for workshops in drawing media, printmaking techniques, colour, design, anatomy and life drawing.

Teaching Experience

Arts' Sake, Inc., Toronto, 1977 to present
Hart House, University of Toronto, 1977 to present
McLaughlin Gallery, Oshawa, 1980-81
Toronto School of Art, 1978-80
Cambrian College, Sudbury, 1979-80
Central Technical School, Toronto, 1978
Banff School of Fine Arts, Alberta, 1975-76
New School of Art, Toronto, 1969-77
Artists' Workshop, Toronto, 1966-77
Ontario College of Art, Toronto, 1970-71

Education

Art Institute of Chicago and the University of Chicago, 1962-64
Fenn College, Cleveland, Ohio, Education and Psychology, 1974
Art Students' League, New York City, 1964-65

Recent Exhibitions

1981 A.C.T. Gallery, Toronto
1980 Mohawk College Art Gallery, Hamilton: *The Figure, The Land*
1980 A.C.T. Gallery, Toronto, and Mohawk College Art Gallery, Hamilton: *Arts' Sake Inc. Print Portfolio Show*
1980 Mohawk College Art Gallery, Hamilton: *Drawing — Four Contemporary Approaches*
1980 Powerhouse Gallery, Montreal: *Powerhouse-A.C.T. Exchange*
1980 Innis College, University of Toronto: *Arts' Sake Inc. Faculty Exhibition*
1979 Pauline McGibbon Cultural Centre, Toronto
1979 Thames Arts Centre, Chatham: *Explorations*
1979 A.C.T. Gallery, Toronto: *Invitational Printmaking Exhibition*
1979 Studio Three, Hamilton: *Toronto Viewpoints*
1979 Isaacs Gallery, Toronto: *Ceramics*
1979 Studio Three, Hamilton: *Pugen/Van Damme*
1979 Provincial Touring Show, Bobcaygeon, Geraldton, Haliburton, Fenelon Falls
1979 A.C.T. Gallery, Toronto; The Workshop, Montreal; Name Gallery, Chicago; Nexus, Philadelphia; Los Angeles Institute for Contemporary Art: *Photography as Used by Artists*
1979 Margot Samuel Gallery, Oshawa: *Women of the Region*
1979 A.C.T. Gallery, Toronto: *Pugen/Van Damme*

Collections

University of Toronto, Hart House Collection
Lindsay Public Gallery
Mohawk College Art Gallery, Hamilton
Peter Whyte Foundation, Banff, Alberta
The Thistle Club, Hamilton
Indusmin Corp. Ltd., Toronto

George Raab

Photo: The artist

Cavan Bog, 1982, etching, 45.7 cm dia.

Photo: The artist

Photo: The artist

Where Sound is Crystalline, 1984, etching, 39.4 × 59.7 cm

Photo: The artist

Broadway, 1982, etching, 39.4 × 59.7 cm

Our roots are primitive. In spite of urban sophistication, man is still a creature of the forest and open meadows, of rivers, lakes, and seashores. Although he has progressively gained more control over his environment and his destiny, ancient rituals and influences are still a part of him. But even as he has perfected his hearing he has unwittingly turned a deaf ear to the song of the wilderness.

Through exploring pockets of Ontario's spectacular contrasting landscapes, I try to communicate visually a sensitive celebration of some of Canada's natural beauty. I hold the strong conviction that through understanding the wilderness and through appreciation of nature we develop a sense of perspective and become more in tune with ourselves.

I look for haunting moments when everything seems to have a strong effect on all my senses – when a feeling is evoked that has a lasting impact on me. Etching and aquatinting are particularly well suited to my artistic expression. The unique and beautiful quality of line and tone excite me. Each print I make gives me a little more knowledge and experience and permits my creative intuition more freedom to perform.

I spend time in each area absorbing the impressions and responding to the subtleties of the atmosphere and finally recording these through sketches and photographs. These "on site" records represent the initial stage for the wilderness intaglio etchings which I complete in my studio.

George Raab

Intaglio printmaking

Workshops
Available for workshops on the basic techniques of etching, aquatinting, engraving, and drypoint. Also available for informal discussions and demonstrations on composition and elements of design or to lecture on printmaking from a historical perspective, the print as an original, and the print in today's market.

Teaching Experience
Haliburton County Board of Education: Ontario Arts Council, Creative Artists in Schools, 1984
Studio 8 Gallery, Lindsay: Guest Lecturer, 1984
Haliburton School of Fine Art: Printmaking Instructor, 1982-84
Art Gallery of Peterborough: Guest Lecturer, 1981-82, 1984
Trent University, Peterborough: Artist-in-residence, 1981; Guest Lecturer, 1983
Sir Sandford Fleming College, Haliburton Campus: Workshop, 1981
Loyalist College, Bancroft: Guest Lecturer, 1978
Halton County Board of Education, Oakville: Supply Art Teacher, 1974-75

Education
University of Toronto, 1967, 1970-71
Sheridan College, Oakville: Creative Arts Diploma, 1968-70

Recent Solo Exhibitions
1984 Studio 8, Lindsay
1983 Manna Art Gallery, Schomberg
1983 Scrimshaw & Co., The Gallery, Oakville
1983 Macdonald Stewart Art Centre, Guelph
1983 Haliburton Highlands Guild of Fine Arts: Rail's End Gallery
1983 Ironwood Gallery, Trent University, Peterborough
1982 Station Art Gallery, Bancroft
1982 Ronden Art Gallery, Oshawa
1982 Art Gallery of Peterborough
1982 W.B. Lewis Public Library, Deep River
1981 Trinity College School Gallery, Port Hope
1981 Ironwood Gallery, Trent University, Peterborough
1980 Hart House Art Gallery, University of Toronto: *Impressions*
1980 Hawkers and Peddlers Gallery, Deep River
1980 Galerie Don Stewart, Montreal, Quebec
1980 Georgian Woodlands Chalet, Collingwood
1979 Corby Street Public Library Gallery, Belleville
1979 Georgian Woodlands Chalet, Collingwood
1978 Downstairs Gallery, Bancroft
1978 Georgian Woodlands Chalet, Collingwood

Recent Group Exhibitions
1984 Ontario Society of Artists, Toronto (circulating): *Pressure '84*
1984 Ontario Society of Artists, Toronto (circulating): *Image '84*
1984 Haliburton Highlands Guild of Fine Arts: Rail's End Gallery
1984 Taipei City Museum, Taipei, Taiwan, Republic of China: *International Print Exhibition*
1983 Buckhorn Wildlife Art Festival, Buckhorn, Ontario
1983 Haliburton Highlands Guild of Fine Arts: Rail's End Gallery
1983 Station Art Gallery, Bancroft
1983 Ontario Society of Artists, Toronto (circulating): *Image '83*
1982 Buckhorn Wildlife Art Festival, Buckhorn, Ontario
1982 Haliburton Highlands Guild of Fine Arts: Rail's End Gallery: *Faculty Show '82*
1982 Edmonton Art Gallery, Alberta
1982 The Saxe Gallery, Ltd., Toronto
1982 Aggregation Gallery, Toronto
1982 Art Gallery of Ontario, Art Rental, Toronto: *Printmakers '82*
1982 Royal Palm Gallery, Palm Beach, Florida
1982 Ontario Society of Artists, Toronto (circulating): *Image '82*
1981 Buckhorn Wildlife Art Festival, Buckhorn, Ontario
1981 Taller Galeria Fort, Cadaqués; Galeria d'art Sanjordi, Gerona; Galeria Rene Metrás, Barcelona, Spain: *First Mini Print International*
1981 Haliburton Highlands Guild of Fine Arts: Rail's End Gallery: *Faculty Show '81*
1981 Museo de Arte Moderno la Tertulia, Cali, Colombia: *American Biennial of Graphic Art*
1981 Rockford College, Illinois: *Rockford International '81*
1981 Pratt Manhattan Center Gallery, New York, New York: *8th International Miniature Print Exhibition*
1981 Holy Blossom Temple, Toronto
1981 Ontario Society of Artists, Toronto: *Image '81*
1980 Kolping Hall, Frechen, West Germany: *Internationale Grafik Biennale*
1980 Cassa di Risparmio de Biella, Biella, Italy: *Premio Internazionale Biella Per L'Incisione*
1980 Municipal Library, Fredrikstad, Norway: *Norwegian International Print Biennial*
1980 Buckhorn Wildlife Art Festival, Buckhorn, Ontario
1980 Muzeum Narodowe w Krakowie, Poland: *8th International Print Biennial*
1980 Centennial Gallery, Oakville: *Two-man Show*
1980 De Cordova and Dana Museum and Park, Lincoln, Massachusetts: *The Boston Printmakers 32nd National Exhibition*
1980 Artspace, Peterborough
1980 Gallery L'Aquatinte, Montreal, Quebec
1980 The Vanstraaten Gallery, Chicago, Illinois

Malcolm Rains

Photo: Wayne Fletcher

Untitled, (#81-11), 1981, plaster, polymer, glass fibre and pigments, 40'' x 24'' x 3''

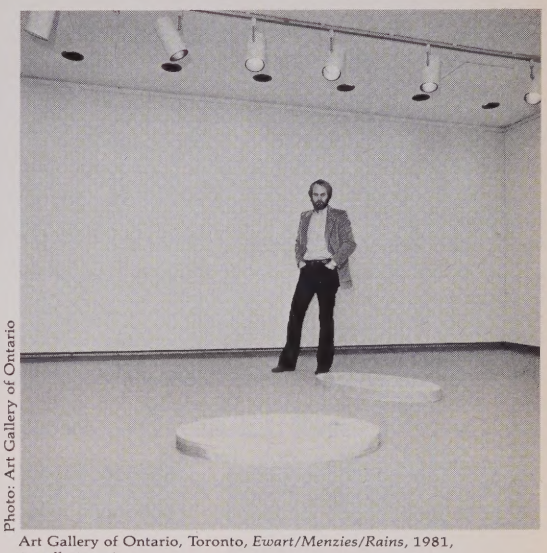


Photo: Art Gallery of Ontario

Art Gallery of Ontario, Toronto, *Ewart/Menzies/Rains*, 1981, installation view

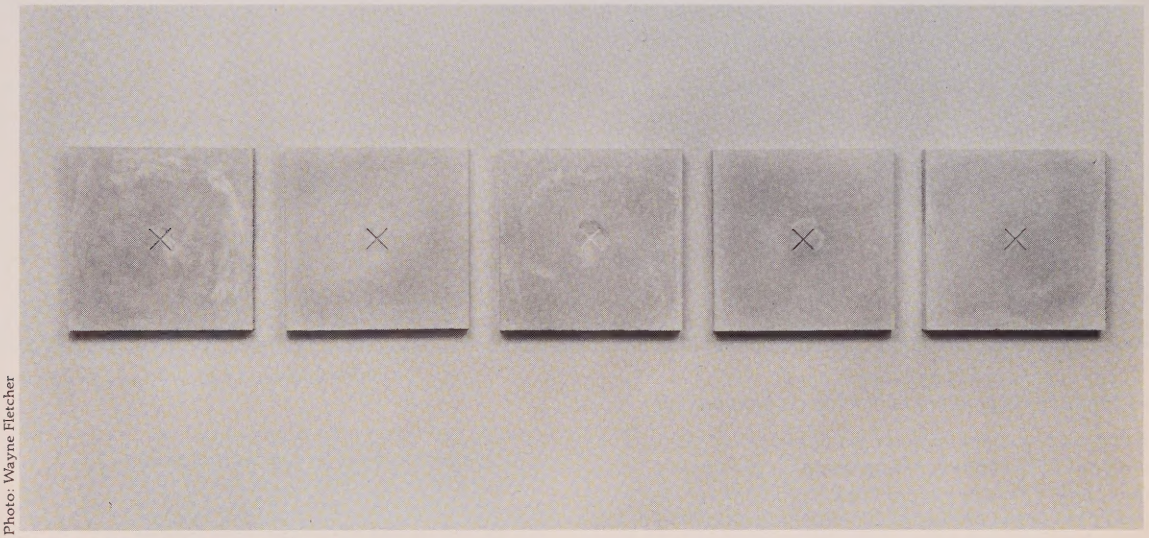


Photo: Wayne Fletcher

Untitled, (#25), 1979, 12'' x 12'' x 1½'' each

I approach the making of an art object in the way a composer would approach the creation of a piece of serious music. Not only do I want to convey certain ideas poetically, but also there are intrinsic formal problems within that which conveys the ideas to be solved. However, these formal and poetic qualities are not separated within the work, but rather they are fused in an harmonious whole.

By responding to the nature of the material (in this case plaster) and allowing it to "speak" for itself, I have been able to utilize plaster's tendency to break or crack, as a form of drawing on the surface of each work. These marks or drawings are most often centrally located in relation to the bounding shape, creating an iconostasis. While creating the deliberated drawing, an unpremeditated drawing or marking was always simultaneously created; a metaphor for the operation of cause and effect in all of our actions. The identical marking gesture was repeated upon identical shapes, chant-like, again and again and again, and yet each time something quite new was born. In works containing multiple pieces, the nuance of change creates the maximum amount of evocative power from the most minimal gesture.

While most sculpture is made of materials that will last thousands of years, these works, being made of plaster, have a degree of ephemerality about them. Fundamentally they are imageless icons of Nothingness.

MALCOLM RAINS

Plaster installation pieces

Workshops

Available for workshops in basic sculptural principles and drawing (involving participants in exercises stressing visual thinking and acquainting them with the formal developments and philosophical attitudes of twentieth century sculpture.)

Teaching Experience

University of Guelph, 1981
Dundas Valley School of Art, 1980

Education

Ontario College of Art, Toronto, 1971-74
University of Toronto, School of Architecture, 1969-70
University of Detroit, 1967-69

Exhibitions

1981 Art Gallery of Ontario, Toronto: *Ewart/Menzies/Rains*
1981 Winnipeg Art Gallery, Winnipeg
1981 McIntosh Gallery, University of Western Ontario, London
1981 Sable-Castelli Gallery, Toronto
1980 Sable-Castelli Gallery, Toronto
1980 Glendon Gallery, Toronto: *Beyond Colour*
1979 Sable-Castelli Gallery, Toronto: *From A-Z*
1979 Harbourfront Art Gallery, Toronto: *Small Sculpture*
1979 Sable-Castelli Gallery, Toronto: *Recent Sculpture*
1979 Sable-Castelli Gallery, Toronto: *Recent Drawings*
1979 Agnes Etherington Art Centre, Kingston
1978 Ontario College of Art, Toronto: *Aspects of Sculpture*
1978 Harbourfront Art Gallery, Toronto: *Performance*
1978 Etobicoke Civic Centre Art Gallery, Toronto: *Toronto Alternatives Exhibition*
1974 A Space Gallery, Toronto
1973 Gallery Pascal, Toronto: *2 + 5*

Awards

1980 Ontario Arts Council, Materials Assistance Grant
1979 Canada Council Arts Grant 'B'
1978 Canada Council Short-Term Grant
1978 Ontario Arts Council Grant
1977 Ontario Arts Council Grant
1972 Ontario Association of Architects Scholarship

Sandra Rechico

Photo: Isaac Applebaum

Untitled installation view, 1992, 3 panels, ink on copper, 30.48 x 30.48 cm each

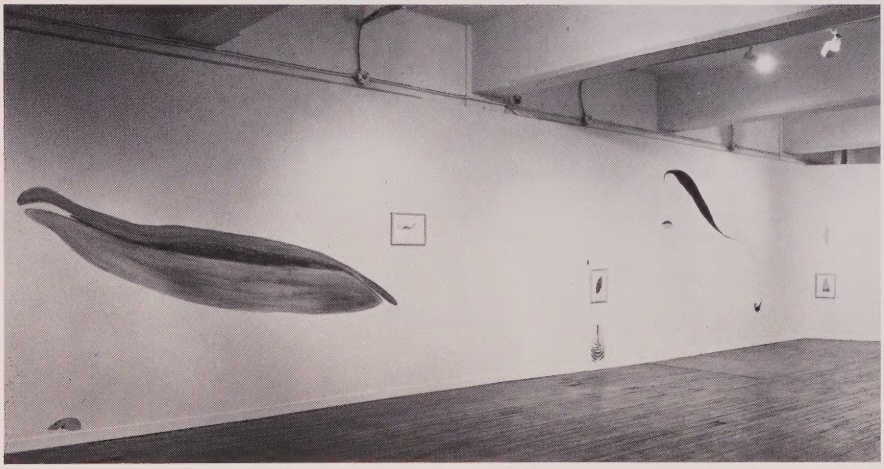


Photo: Isaac Applebaum

secret flesh installation view, 1992, graphite on walls, framed gouaches

Photo: Simone Jones

Photo: Isaac Applebaum

Untitled, 1992, ink on copper, 30.48 x 30.48 cm

My formal training was in printmaking. My work continues to reflect this training, as I am intrigued by systems of ordering and grouping that multiple or serial images suggest. I tend to work on a project by project basis and each project deals in some way with groups of images. The images are arranged in ways that either reinforce specific ordered systems associated with a particular set of multiples, or organize the work in a purely formal way. The image groups ask viewers to make connections between the components based on their personal histories.

Sandra Rechico

Painting, Printmaking, Installation

Workshops/Lectures
Available to lecture on her own work, contemporary Toronto printmakers, non-traditional printmaking techniques, or on starting and running a cooperative gallery. Also interested in conducting workshops on non-traditional printmaking, book-making, printing without a press or on printmaking techniques such as intaglio, silkscreen, relief and monoprinting.

Teaching Experience/Guest Lectures
Erindale College, University of Toronto/ Sheridan College, Oakville, Instructor, 1989 to present
Central Technical School, Toronto, Summer and Night School, Instructor, 1988 to present
University Art Association of Canada Conference, Windsor, Guest Lecturer, 1993
Ontario College of Art, Toronto, Instructor, 1992
MPA Gallery (Manitoba Printmakers Association), Winnipeg, Guest Lecturer, 1991
Latitude 53, Edmonton, Guest Lecturer, 1990
SNAP (Society of Northern Alberta Print Artists), Edmonton, Guest Lecturer, 1990
Ontario Arts Council, Creative Artists in Schools, Archbishop Romero Secondary School, North York, 1990
Mount Allison University, Sackville, New Brunswick, Guest Lecturer, 1990
Nova Scotia College of Art and Design, Halifax, Instructor, 1989
University of Toronto, Lecturer, 1988-89
Malaspina Printshop, Vancouver, Guest Lecturer, 1988
Ontario Arts Council, Creative Artists in Schools, Emery Collegiate Institute, North York, 1988
Continuing Education, Toronto, Instructor, 1987-88
Open Studio, Toronto, Instructor, 1987
Ontario Arts Council, Creative Artists in Schools, Western Technical Commercial Secondary School, Toronto, 1987
North Central Teacher's Convention, Edmonton, Guest Lecturer, 1986
Spruce Grove Composite High School, Alberta, Teacher, 1984-86
County of Parkland Teacher Institute Day, Alberta, Guest Lecturer, 1985

Education
University of Alberta, Edmonton, BA, 1984

Solo Exhibitions
1993 The Red Head Gallery, Toronto
1992 The Red Head Gallery, Toronto: *secret flesh*
1991 MPA Gallery (Manitoba Printmakers Association), Winnipeg: *Industrial Totems*
1990 Open Studio, Toronto: *everything*
1990 Struts Gallery, Sackville, New Brunswick: *Industrial Totems*
1990 Latitude 53, Edmonton: *Industrial Totems*
1988 Malaspina Gallery, Vancouver: *Recent Work*
1987 Open Studio, Toronto: *For Those Who Favor Fire*

Group Exhibitions
1994 Retail spaces in Toronto and Montréal: *In the Seam*
1993 Grunt Gallery, Vancouver: *Red Head Light*
1992 Oakville Galleries: *Fortuitous Fragments*
1992 John B. Aird Gallery, Toronto: *The Image Mill: Explorations in Printmaking*
1991 Brampton Public Library and Gallery and Extension Gallery, Toronto: *Eight Toronto Printmakers*
1991 The Red Head Gallery, Toronto: *Unnatural Selection*
1991 Cold City Gallery, Toronto: *5th Annual Cold City Gallery Invitational Exhibition*
1991 Extension Gallery, Toronto: *A Public Room*
1990 MPA Gallery (Manitoba Printmakers Association), Winnipeg: *Eight Toronto Printmakers*
1990 United Kingdom (travelling): *British International Print Biennale*
1990 Fine Arts Gallery, Edmonton (travelling): *Small Prints from the SNAP (Society of Northern Alberta Print Artists) Archives*
1989 Art Gallery of Hamilton: *Living Impressions*
1988 State Art Museum of the ESSR, Tallin, Estonia: *Interaction: Recent Works on Paper from Open Studio*
1988 Simon Fraser Gallery, Burnaby, British Columbia: *Annual Juried Show: Malaspina Printmakers*
1988 Open Studio, Toronto: *Black and White Prints*
1988 National Museum of Krakow, Poland: *12th International Print Biennale*
1988 Memorial University Art Gallery, St. John's, Newfoundland: *Contemporary Canadian Blockprints*
1987 Moderna Galerija, Ljubljana, Yugoslavia: *17th International Biennale of Graphic Art*
1987 Open Studio, Toronto: *Open Studio Annual Show*
1987 Biella, Italy: *Premio Internazionale Biella*
1987 Lahr and Baden-Baden, Germany: *Henceforth/Forever After: Images in Print from Open Studio*
1986 Beaver House Gallery, Edmonton (travelling in Alberta); Tokyo Art University, Japan: *From Edmonton to Tokyo and Back Again*
1986 ½ Studio Gallery, Edmonton: *Recent Edmonton Prints*
1986 Open Studio, Toronto: *Open Studio Juried Show*
1986 Beaver House Gallery, Edmonton: *Out of Print*
1986 Graphic Gallery, Calgary: *2nd Annual Print Competition*
1985 Latitude 53, Edmonton: *Discoveries: New Talent, New Work*
1985 Moderna Galerija, Ljubljana, Yugoslavia: *16th International Biennale of Graphic Art*
1984 Art Gallery of Brant, Brantford (travelling): *Graphex 9*

Collections
Alberta Art Foundation, Edmonton
Art Gallery of Hamilton
Canada Council Art Bank, Ottawa
Ernst and Young, Toronto
Memorial University Art Gallery, St. John's, Newfoundland
Simon Fraser Gallery, Burnaby, British Columbia
Third Middle School, Harbin, China
University of Alberta, Edmonton
Winnipeg Art Gallery
Private Collections

Awards/Grants
Canada Council Grants, 1989, 1991
Malaspina Printmakers Purchase Award, 1988
Ontario Arts Council Grants, 1986, 1987, 1990, 1992
Open Studio, Toronto, Nick Novak Scholarship, 1989
2nd Annual Print Competition, Calgary, first prize, 1986

Bibliography
Arnold, Anthony and Judith Sandiford (ed.). "A Roundtable Discussion on Art Education with Sheila Greenspan, Carol Laing and Sandra Rechico." *Artword*, Summer 1993, no.17, pp.5-16.
Blagrave, Sheila. "Industrial Totems: An Installation by Sandra Rechico." *Art Post*, Summer 1990, vol.7, no.3, pp.14-15.
Fleming, Marnie. *Fortuitous Fragments*. Oakville: Oakville Galleries, 1992 (catalogue).
"Guest Artist: Sandra Rechico." *Chop*, September 1988, vol.4, no.10.
Hanna, Deidre. "Rechico indexes Everything about Western waste." *NOW Magazine*, 4-10 October 1990.
"Henceforth/Forever After." *Canadian Print and Portfolio*, Spring 1987, vol.3, no.4, p.6.
Krzisnik, Zoran (introduction). *16th International Bienniale of Graphic Art*. Ljubljana, Yugoslavia: Moderna Galerija, 1985.
Krzisnik, Zoran (introduction). *17th International Bienniale of Graphic Art*. Ljubljana, Yugoslavia: Moderna Galerija, 1987.
"Oil patch monoliths as sculpture." *The Edmonton Journal*, 23 February 1990.
Regan, Michael. "Canada: The Background." *11th British Print Biennale*, United Kingdom, 1990.
Sandiford, Judith and Ronald Weihs. "Gallery Walkabout." *Artword*, Spring 1993.
Skelton, Carl. "Sandra Rechico." *SNAP Newsletter* (Society of Northern Alberta Print Artists), July 1990.
Sosnowski, Vivian. "Print artists show shattering power." *The Edmonton Journal*, 26 July 1986.
Stadnyck, Michael. "Artist has a flare for smokestacks." *The Winnipeg Sun*, 26 April 1991.
Taylor, Kate. "Art About." *The Globe and Mail* (Toronto), 30 August 1991.
Taylor, Kate. "Art About." *The Globe and Mail* (Toronto), 28 February 1992.
Taylor, Kate. "Art About." *The Globe and Mail* (Toronto), 21 August 1992.

Reinhard Reitzenstein

No Title, 1987, coniferous trees, earth, 7.62 x 18.28m dia. approx.

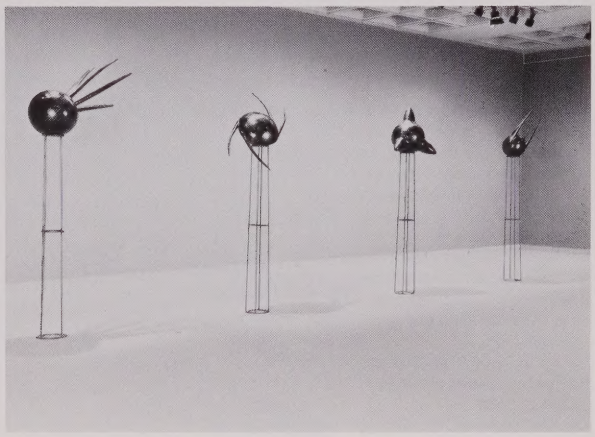


Photo: Paul Sparrow

Installation view of exhibition at the Art Gallery of Hamilton, 1989

Photo: Kean Millar

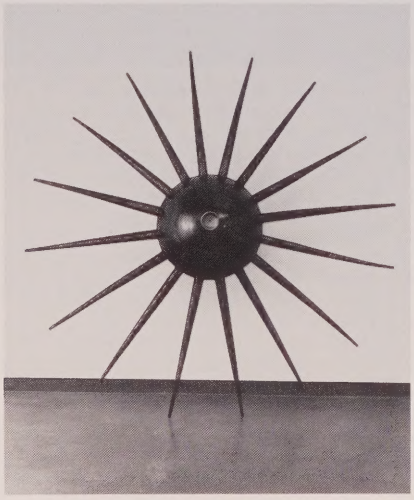


Photo courtesy Carmen Lamanna Gallery, Toronto

Plankton, 1989, steel with burnt oil patina, 243.8 x 243.8 x 50.8 cm

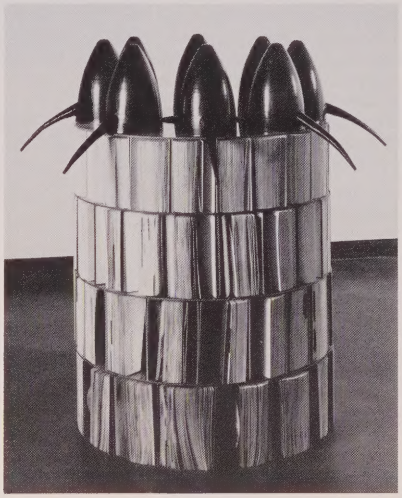


Photo courtesy Carmen Lamanna Gallery, Toronto

Waiting for the Verb (detail), 1987/88, steel with burnt oil patina, circular glass shelves, encyclopedias, 137.2 x 140 cm

My current explorations take me deeper into the body as garden or landscape. These explorations are fuelled by recent discussions in the field of biology and the life sciences, postulating that the body at its most fundamental is a complex gathering of simple plant and bacterial cultures co-existing symbiotically.

Choices we make impact our bodies, changing the relationships of the plant and bacterial cultures. Choices we make in the way we move in the world impact the relationships in the external environs. I am interested in developing objects and images that allow us to reflect on such relationships and how the choices we make can affect the nature of these relationships.

Reinhard Reitzenstein

Sculpture/Installation

Workshops
Available for workshops on bronze casting, earth powder drawing and for lectures on his work and issues related to the natural environment.

Recent Teaching Experience/Guest Lectures
University of Guelph: Instructor, 1987, 1990
Grimsby Public Art Gallery: Lecture, 1985, 1990
Scarborough College, University of Toronto, 1989
Art Gallery of Hamilton: Lecture, 1989
Memorial University Art Gallery, St. John's, Nfld.: Lectures, 1985, 1989
Burlington Cultural Centre: Lecture, 1988
Atlin Centre for the Arts, British Columbia, 1988
University of Guelph: Lecture, 1988
Tom Thomson Memorial Art Gallery, Owen Sound, 1988
Rail's End Gallery, Haliburton: Lecture, 1988
Emily Carr College of Art and Design, Vancouver: Lecture, 1988
The Art Gallery of Peterborough, 1988
York University, Toronto: Lecture, 1987
Art Gallery of Algoma, Sault Ste. Marie, 1987
Lynnwood Arts Centre, Simcoe: Lecture, 1986
The Gallery/Stratford: Lecture, 1986
University of Guelph: Instructor, 1980-86
Art Gallery of Brant, Brantford: Workshops, 1985
University of Lethbridge, Alberta: Lecture, 1984
Sheridan College, Oakville: Lecture, 1984
Whitby Arts Inc., The Station Gallery, 1984
University of Waterloo, 1983, 1984
St. Lawrence College Art Gallery, Kingston, 1983
University of Guelph: Instructor, 1982

Education
Ontario College of Art: 1968-71

Solo Exhibitions
1991 Syntheses, Bourges, France: *Sound Sculpture*
1991 Museum of Contemporary Art, Rome, Italy: *Sound Sculpture*
1990 Glendon Gallery, Toronto: *Structure and Mechanic/Mechanic Organic*
1990 Carmen Lamanna Gallery, Toronto
1990 ISCM Conference, Oslo, Norway: *Sound Sculpture*
1990 Grimsby Public Art Gallery: *Waves of Knowing*
1989 Carmen Lamanna Gallery, Toronto: *A Gathering of Spores*
1989 Forest City Gallery, London, Ontario: *Maskunow: A Trail A Path*
1989 Art Gallery of Hamilton: *The Psychic Symbolism of Reinhard Reitzenstein*
1988 The Art Gallery of Peterborough ("Artists with Their Work" Program): *Sculpture and Drawings*
1988 Carmen Lamanna Gallery, Toronto: *Waiting for the Verb*
1988 Obscure, Québec
1987 Art Gallery of Algoma, Sault Ste. Marie ("AWTW")
1986 Carmen Lamanna Gallery, Toronto: *Progeny Cycle*
1985 Memorial University Art Gallery, St. John's, Nfld.: *On-Site Outdoor Sculpture Installation*
1985 Carmen Lamanna Gallery, Toronto: *Mutraits*
1985 Art Gallery of Brant, Brantford ("AWTW")
1984 Southern Alberta Art Gallery, Lethbridge
1984 Carmen Lamanna Gallery, Toronto
1984 Whitby Arts Inc., The Station Gallery ("AWTW") *Recent Works on Paper and Wall Sculpture*
1983 Grimsby Public Art Gallery: *Recent Curiosities*
1983 Music Gallery, Toronto: *The Electronic Music Concert: Works on Paper*
1983 S.A.W. Gallery, Ottawa: *Electronic Music/ Sub-Atomic Particles*
1983 Carmen Lamanna Gallery, Toronto: *Recent Curiosities*
1983 Forest City Gallery, London, Ontario: *Recent Curiosities*
1983 St. Lawrence College Art Gallery, Kingston ("AWTW")
1982 Niagara Artists' Centre, St. Catharines ("AWTW")
1982 Optica Gallery, Montréal
1982 Carmen Lamanna Gallery, Toronto: *More from the Lunatic Fringe*
1982 Inner Stage Theatre, University of Guelph: *Lunatic Phases (Performance work)*
1981 Manitouwadge Recreation Centre (Art Gallery of Ontario Contact exhibition circulating 1981-82); Toronto; Whitby; Belleville: *Reinhard Reitzenstein: Nature in Motion*
1981 Grimsby Public Art Galley
1980 Carmen Lamanna Gallery, Toronto: *Slowly, Deliberately and Well*
1979 Carmen Lamanna Gallery, Toronto: *Theorein*
1979 Carmen Lamanna Gallery, Toronto: *In Motion*
1978 Open Studio, Toronto: *Season's Tree Line*
1978 Carmen Lamanna Gallery, Toronto: *According to the Moon*
1977 Carmen Lamanna Gallery, Toronto; London Regional Art Gallery, Ontario; Véhicule, Montréal: *Connections: A Union of Opposites*
1976 Carmen Lamanna Gallery, Toronto
1975 Forest City Gallery, London, Ontario
1975 Carmen Lamanna Gallery, Toronto
1971 Atikokan, Fort Frances, Kenora, Red Lake, Dryden, Sioux Lookout, Nipigon, Red Rock, Schreiber, Terrace Bay, Marathon, Manitouwadge, Long Lac, Geraldton and Beardmore, Ontario (circulating to 1972); Ontario Arts Council Touring Artists Program

Recent Group Exhibitions
1991 Grimsby Public Art Gallery
1991 Burlington Cultural Centre
1990 Gent Museum, Belgium: *Soundlodge Sound Sculpture Installation*
1990 ISCM, World Music Days Conference, Oslo, Norway: *Soundlodge Sound Sculpture Installation*
1990 Sound Symposium, St. John's, Nfld.: *Soundlodge Sound Sculpture Installation*
1990 Republic, Gottlieb Gallery, Toronto
1990 The Canadian Centre for Inland Waters, Hamilton
1990 Workscene Gallery, Toronto: *Our Home and Native Land: Our Home, NATIVE LAND*
1990 Grimsby Public Art Gallery
1989 Royal Canadian Academy of the Arts, Toronto: *Political Landscapes*
1989 The Gallery, University of Toronto, Scarborough Campus: *Soundlodge*
1989 Memorial University Art Gallery, St. John's, Nfld.: *Maskunow*
1988 Tom Thomson Memorial Art Gallery, Owen Sound ("AWTW"): *Outdoor Sculpture Festival*
1988 Rail's End Gallery, Haliburton ("AWTW"): *Outdoor Sculpture Project*
1988 Burlington Cultural Centre
1988 Rodman Hall Arts Centre, St. Catharines
1987 Interference Hologram Gallery, Toronto
1987 Mercer Union and A.R.C., Toronto: *Temporal Icons*
1987 High Park, Toronto; Outdoor Sound Sculpture Symposium: *Soundescape*
1987 Sault Ste. Marie (organized by Art Gallery of Algoma, Visual Arts Ontario and the Ontario-Quebec Commission for Cooperation Cultural Exchange Program): *Sans Démarcation*
1986 Lynnwood Arts Centre, Simcoe ("AWTW"): *Sculpture on the Grounds*
1986 The Gallery/Stratford ("AWTW"): *Process to 3-D*
1985 Macdonald Stewart Art Centre, Guelph: *University of Guelph Fine Art Faculty: Celebrating 20 Years, 1965-1985*
1985 Rodman Hall Arts Centre, St. Catharines: *Courthouse Artists*
1984 Memorial University Art Gallery, St. John's, Nfld: *Sound Symposium*
1984 Toronto Sculpture Garden: *Visual Rhythms*
1984 YYZ Artists' Outlet, Toronto: *Influencing Machines*
1984 The Gallery & Library, Cambridge: *University of Waterloo Fine Art Faculty Show*
1983 Artspace, Peterborough Square ("AWTW"): *Contemporary Perceptions of Landscape*
1983 The Royal Botanical Gardens, Burlington: *Artworks in the Gardens*
1983 Art Gallery of Brant, Brantford: *University of Guelph Fine Art Faculty Show*
1983 The Art Gallery of Peterborough: *Photographic Sequences*
1981 Whitby Arts Inc., The Station Gallery: *The Nicholas Novak Commemorative Print Collection*
1981 National Film Board of Canada, The Photography Gallery, Ottawa: *Elements; Points of View on Nature*
1980 Carmen Lamanna Gallery, Toronto
1977 Bologne Art Fair, Italy: *Carmen Lamanna Gallery at the Bologne Art Fair*
1977 Institute d'art contemporain, Montréal and National Gallery of Canada, Ottawa: *03 23 03*
1976 Carmen Lamanna Gallery, Toronto
1976 Vancouver Art Gallery: *17 Canadian Artists – A Protean View*
1976 Art Gallery of Ontario, Toronto and Edmonton Art Gallery, Alberta: *Changing Visions – The Canadian Landscape*
1975 London Regional Art Gallery, Ontario: *Young Contemporaries '75*
1975 Goethe Institut, Montréal
1975 Rutgers University, New Jersey: *A Response to the Environment*
1975 Owens Art Gallery, Mount Allison University, Sackville, New Brunswick: *The Carmen Lamanna Gallery at Owens Art Gallery*
1974 Carmen Lamanna Gallery, Toronto
1974 National Gallery of Canada, Ottawa: *New Landscapes*
1974 London Art Gallery, Ontario: *Wood*
1973 Carmen Lamanna Gallery, Toronto: *Telecommunications*
1972 Vancouver Art Gallery: *S.C.A.N.*
1972 Aesthetics Art Gallery, Thunder Bay: *Two Person Show*
1971 Carmen Lamanna Gallery, Toronto: *Toronto 4 + London 1*

Reinhard Reitzenstein

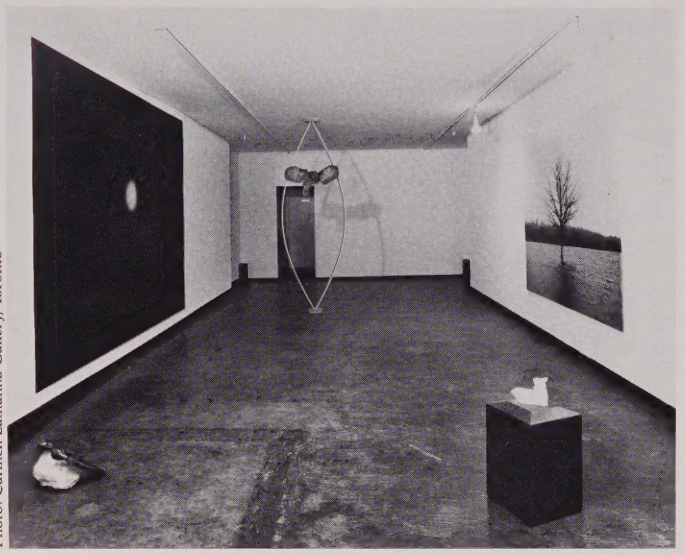


Photo: Carmen Lamanna Gallery, Toronto

According to the Moon, 1977-78, installation at Carmen Lamanna Gallery, 1978

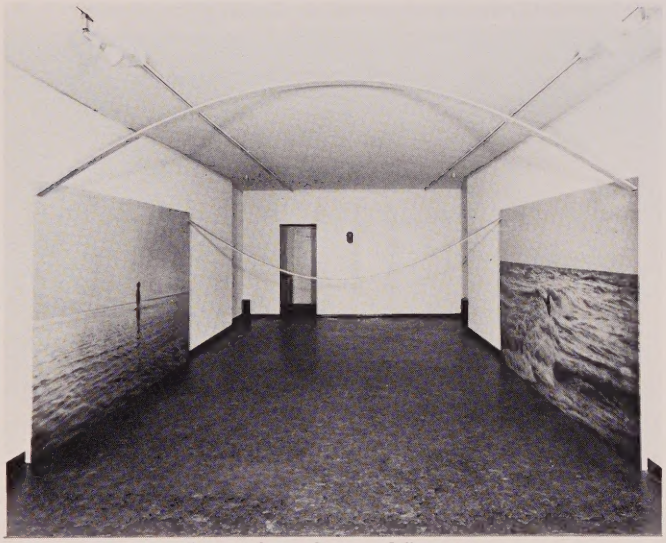


Photo: Carmen Lamanna Gallery, Toronto

In Motion, 1978-79, installation at Carmen Lamanna Gallery, 1979

Photo: Gayle Young

In recent years I have been involved in the production of lithographs and photographic works as well as large installation pieces.

The natural environment has been a significant influence on my work. It was through my interaction with the natural environment that I eventually began to understand and examine fundamental dynamics such as change. The sense of ceaseless change also effected a transition within me that saw my role as observer gradually merge with that of participant. As I acknowledged my role of participant, I began to investigate the direction and extent of my input. I found that I was no longer satisfied solely with the process of photographic documentation and began to see that any one medium had become insufficient for me to adequately explore further. It was then that I developed my installation pieces.

The advantage of the installation context was that I could articulate more effectively the dynamics of change and its characteristics of interaction and interconnection by putting into practice any number of combinations of pertinent media and/or disciplines.

The images chosen are embraced by a kind of familiarity that allows the imagination free flight beyond what is given, magnifying and intensifying the content, infusing the images with another life.

REINHARD REITZENSTEIN
Installations using photographs and sculpture

Workshops
Available for workshops in drawing and sculpture

Teaching Experience
University of Guelph, Drawing and Sculpture Instructor, 1980, 1981
Ontario College of Art, Toronto, Guest Lecturer, 1979

Education
Ontario College of Art, Toronto, 1968-71

Exhibitions
1981 Art Gallery of Ontario, Toronto: *Contact* travelling exhibition
1981 Grimsby Art Gallery, Grimsby
1981 National Film Board, Ottawa
1980 Carmen Lamanna Gallery, Toronto: *Slowly, Deliberately and Well*
1980 Carmen Lamanna Gallery, Toronto: *Gallery Artists*
1979 Carmen Lamanna Gallery, Toronto: *Theorein*
1979 Carmen Lamanna Gallery, Toronto: *In Motion*
1978 Carmen Lamanna Gallery, Toronto: *According to the Moon*
1978 Open Studio, Toronto: *Season's Tree Line*
1977 Carmen Lamanna Gallery, Toronto: *Connections: A Union of Opposites*
1977 London Regional Art Gallery, London, Ontario
1977 Vehicule Art Limited, Montreal
1977 Montreal: *03 23 03* organized by Parachute and the Institut D'Art Contemporain de Montréal
1977 Bologna Art Fair, Italy: *Carmen Lamanna Gallery at the Bologna Art Fair*
1976 Art Gallery of Ontario, Toronto: *Changing Visions: The Canadian Landscape*
1976 Carmen Lamanna Gallery, Toronto
1976 Vancouver Art Gallery, Vancouver: *17 Canadian Artists – A Protean View*
1975 Mount Allison University, Sackville, N.B.: *Carmen Lamanna Gallery at Owens Art Gallery*
1975 Rutgers University, New Jersey: *A Response to the Environment*
1975 Carmen Lamanna Gallery, Toronto
1975 Goethe Institut, Montreal
1975 Forest City Gallery, London, Ontario
1975 London Art Gallery, London, Ontario: *Young Contemporaries*
1974 Carmen Lamanna Gallery, Toronto: *Gallery Artists*
1974 Aesthetics Gallery, Thunder Bay
1974 National Gallery of Canada, Ottawa: *New Landscapes*
1974 London Art Gallery, London, Ontario: *Wood*
1973 Carmen Lamanna Gallery, Toronto: *Telecommunications*
1973 Carmen Lamanna Gallery, Toronto: *Gallery Artists*
1972 Ontario Arts Council Touring Artists Program: Nipigon, Red Rock, Schreiber, Terrace Bay, Marathon, Manitouwadge, Geraldton and Beardmore
1972 Aesthetics Gallery, Thunder Bay
1972 Vancouver Art Gallery, Vancouver: *S.C.A.N.*
1971 Carmen Lamanna Gallery, Toronto: *Toronto 4 + London 1*
1971 Ontario Arts Council Touring Artists Program: Atikokan, Fort Frances, Kenora, Red Lake, Dryden and Sioux Lookout

Awards
Canada Council Short Term Grant, 1972
Canada Council Project Cost Grants, 1974, 1975, 1976, 1977
Canada Council Arts Grants, 1978, 1979, 1981
Ontario Arts Council Technical Assistance Grant, 1973
Ontario Arts Council Photography Grants, 1974, 1975, 1977
Ontario Arts Council Individual Artist Grants, 1975, 1976, 1977, 1978, 1980

Ted Rettig

Photo: Jeff Nolte

Insatiable Simultaneity, 1992, mixed media, 176 x 77 x 32 cm

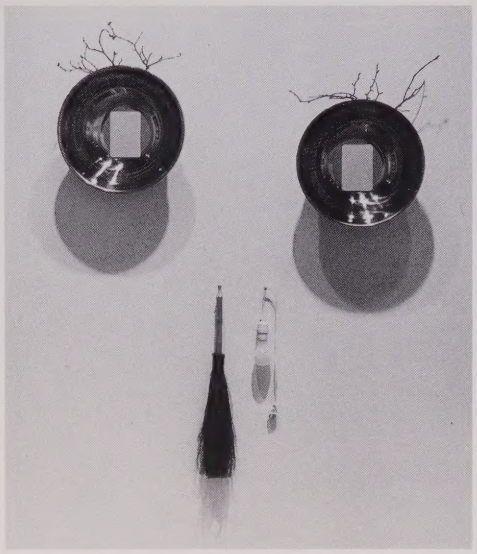


Photo: Jeff Nolte

Views from Inimitable Similitude, 1992, mixed media, 180 x 95 x 25 cm

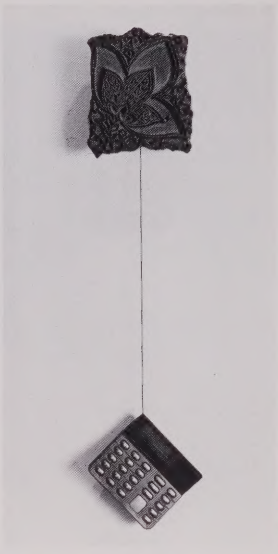


Photo: Jeff Nolte

Sleight of Hand, 1992, mixed media, 83.82 x 13.97 x 8.89 cm

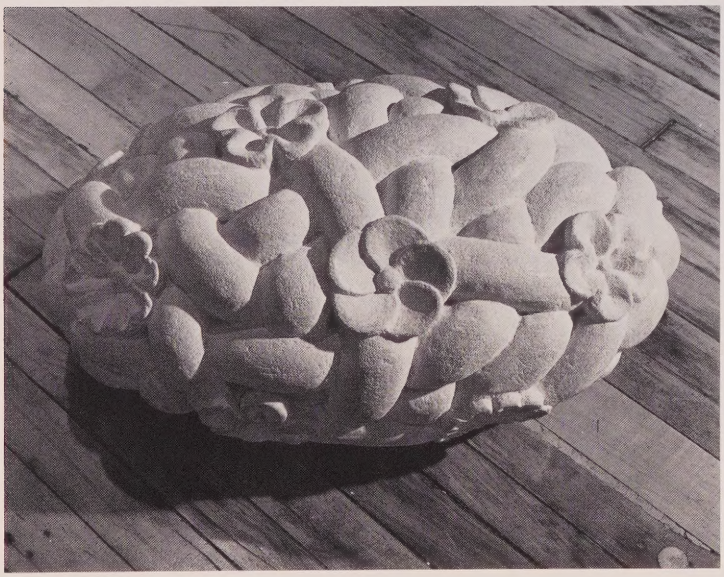


Photo: Jeff Nolte

Aletheia, 1991, limestone, 27.94 x 76.2 x 38.1 cm

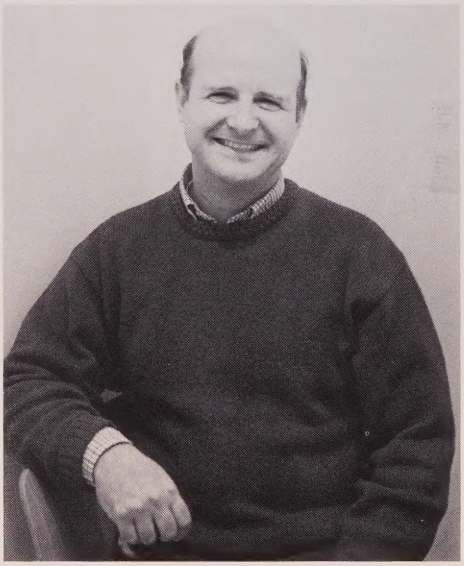


Photo: Jeff Nolte

My work has long developed in concurrent streams, groups of drawings, carved stones, assembled objects and installations. Even though the materials may change, many pieces share similar concerns. The scale of the works is not large and the encounter is often an intimate one. The works tend towards a positive relation to the viewer. I believe that the elements of surprise and humour can broaden the emotional range of the pieces. Imaginative play in the creative process often brings about juxtapositions with diverse associations. My reading and research are in the areas of cultural traditions and the history of ideas. Allusions to events in cultural history are sometimes part of the imagery in a work. A personal voice within a shared social context is the ground for a poetic exploration of images.

Ted Rettig

Sculpture and Drawing

Workshops/Lectures
Available to lecture on his own work and on contemporary sculpture. Also available for workshops depending upon the needs of the community.

Teaching Experience/Guest Lectures
Sir Wilfred Grenfell College, Memorial University of Newfoundland, Corner Brook, Department of Visual Arts, Associate Professor, 1988 to present
Regis College, University of Toronto, Guest Lecturer, 1992
Dundas Valley School of Art, Guest Lecturer, 1990, 1992
Ignatius College, Guelph, Guest Lecturer, 1990
McMaster University, Hamilton, Guest Lecturer, 1990
Memorial University Art Gallery, St. John's, Newfoundland, Guest Lecturer, 1989
Nova Scotia College of Art and Design, Halifax, Course Director, Guest Lecturer, 1988
Emily Carr College of Art and Design, Vancouver, Guest Lecturer, 1988
York University, Toronto, Teaching Assistant, 1975-77, Guest Lecturer, 1985, 1987-88
University of Toronto, Guest Lecturer, 1986-87
Art Gallery of Ontario, Toronto, Education Officer and Instructor, 1979-81, 1986-87
The New School, Three Schools, Toronto, Course Director, 1979-80
Artists Workshop, Three Schools, Toronto, Course Director, 1978-80

Education
University of Toronto, BEd, 1988
York University, Toronto, MFA, 1975-77
Nova Scotia College of Art and Design, 1974-75
York University, Toronto, BA, 1972-74

Solo Exhibitions
1994 The Gallery, University of Toronto, Scarborough Campus: *Things Keep Changing*
1992 Wynick/Tuck Gallery, Toronto: *Voices and Spaces*
1992 Regis College, University of Toronto: *Selected Works: 1976-1992*
1992 Toronto Western Hospital: *Six Drawings*
1992 Sir Wilfred Grenfell College Art Gallery, Memorial University of Newfoundland, Corner Brook: *Three Easy Pieces*
1989 Wynick/Tuck Gallery, Toronto: *Balancing New Words*
1989 Memorial University Art Gallery, St. John's, Newfoundland: *Time and Again*
1989 Sir Wilfred Grenfell College Art Gallery, Memorial University of Newfoundland, Corner Brook: *Something More Poussiere*
1987 Wynick/Tuck Gallery, Toronto: *New Sculpture and Drawings*
1985 Struts Gallery, Sackville, New Brunswick
1984 Wynick/Tuck Gallery, Toronto: *New Sculpture*
1983 The Latcham Gallery, Stouffville
1982 Aggregation Gallery, Toronto: *Ted Rettig: New Sculpture and Auxiliary Works*
1981 Aggregation Gallery, Toronto
1980 Aggregation Gallery, Toronto: *Recent Sculpture and Constructions*
1979 Aggregation Gallery, Toronto

Group Exhibitions
1994 The Museum for Textiles, Toronto: *Textiles, that is to say*
1992 Eastern Edge, St. John's, Newfoundland: *The St. John's Fire Show*
1991 Chicago, Illinois: *Chicago International Art Exposition*
1991 Eastern Edge, St. John's, Newfoundland: *Self-portraits*
1990 Sheridan College, Oakville: *Some Recent Canadian Drawings*
1990 The Koffler Gallery, Toronto: *Rock, is there something you're not telling me?*
1990 Eastern Edge, St. John's, Newfoundland: *Members Group Show*
1990 Memorial University Art Gallery, St. John's, Newfoundland: *Out of the Studio II*
1988 Glendon Gallery, Toronto: *Personification*
1987 Oakville Galleries: *pronounced White (whit)*
1987 Burlington Cultural Centre: *Passage: Kim Adams, Robert McNealy, Ted Rettig*
1986 Cologne Art Fair, West Germany: *Art Cologne '86*
1985 Winnipeg Art Gallery, Manitoba: *Contemporary Canadian Sculpture from the Canada Council Art Bank*
1985 Art Gallery of York University, Toronto: *Re: Union*
1985 Galerie Schweitzer, Montréal: *Totemic Impulsion*
1984 Wynick/Tuck Gallery, Toronto: *Toronto/Drawing*
1983 Art Rental, Art Gallery of Ontario, Toronto: *Critics' Choice*
1983 The Art Gallery at Harbourfront, Toronto: *Inside the Studio, Artists with their Children*
1983 Cedar Ridge Art Gallery, Scarborough: *Explorations*
1982 Toronto Sculpture Garden: *Group Show*
1981 The Koffler Gallery, Toronto: *Paper and Sculpture*
1981 Great Wall Gallery, Toronto: *Chinese Fans by Six Artists*
1981 Aggregation Gallery, Toronto
1981 The Art Gallery at Harbourfront, Toronto: *First Purchase*
1980 Glendon Gallery, Toronto: New Faces: *The Artists' Choice*
1980 Factory 77, Toronto: *Art Gallery of Ontario, Gallery School Faculty Show*
1980 The Art Gallery at Harbourfront, Toronto: *Sculpture as Image*
1979 Revolution Gallery, Toronto: Proposals: *Group Show*
1979 The Art Gallery at Harbourfront, Toronto: *Small Sculpture*
1978 York University, Toronto: *S/10 Six Alumni Sculptors*
1978 A Space, Toronto: *No Pictures Please*
1977 IDA Gallery of the Fine Arts Building, York University, Toronto: *MFA Thesis Show*
1976 York University, Toronto: *Two Sculptors*
1975 York University, Toronto: *Graduate Show*
1975 University of Toronto: *Graduate Student Group Show*
1975 Nova Scotia College of Art and Design, Halifax: *Sculptors Group Show*
1974 Fine Arts Gallery, York University
1974 Aggregation Gallery, Toronto: *Three New Artists*

Collections
Agnes Etherington Art Centre, Kingston
Art Gallery of Hamilton
Canada Council Art Bank, Ottawa
Government of Ontario Art Collection, Toronto
The Nickle Arts Museum, Calgary
Olympia & York Companies, New York
Scarborough College, University of Toronto
Sir Wilfred Grenfell College Art Gallery, Memorial University of Newfoundland, Corner Brook

Awards/Grants
Canada Council Grants, 1977, 1980, 1982-84, 1986-88, 1990
Ontario Arts Council Grants, 1976, 1987
Peter E. Sheehan Memorial for the Arts Award, 1987

Bibliography

Aarons, Anita. *Inside the Studio, Artists with their Children*. Toronto: The Art Gallery at Harbourfront, 1983 (catalogue).
Aarons, Anita. *Sculpture as Image*. Toronto: The Art Gallery at Harbourfront, 1980 (catalogue).
Aarons, Anita. *Small Sculpture*. Toronto: The Art Gallery at Harbourfront, 1982 (catalogue).
Aarons, Anita. *Sculpture '79*. Toronto: The Art Gallery at Harbourfront, 1979 (catalogue).
Grande, John K. "Ted Rettig: Voices and Spaces/ New Sculpture, Installations and Multiples." *Espace*, Winter 1993, vol.22, pp.20-22.
Greer, Rina. *Down the Garden Path*. Toronto: Toronto Sculpture Garden, 1982 (catalogue).
Greer, Rina. "Toronto Sculpture Garden". *Sculptors International* (Washington, D.C.), 1982, vol.1, no.3, pp.2-4.
Holubizky, Ihor. *Rock, is there something you're not telling me?* Toronto: The Koffler Gallery, 1990 (catalogue).
Kritzwiser, Kay. "Review". *The Globe and Mail* (Toronto), 17 August 1974.
Lupri-Esker, Claudia. *Re: Union*. Toronto: Art Gallery of York University, 1985 (catalogue).
Mays, John Bentley. "Review". *The Globe and Mail* (Toronto), 15 December 1989.
Mays, John Bentley. "Ted Rettig at the Wynick/ Tuck Gallery". *The Globe and Mail* (Toronto), 4 October 1984.
Nakoneshny, Shane D. "Ted Rettig: Voices and Spaces." *ArtsAtlantic*, Spring/Summer 1993, vol.46, p.12-13.
Oille, Jennifer. "Ted Rettig, Wynick/Tuck Gallery". *Vanguard*, December/January 1984/ 85, vol.13, no.10, p.30.
O'Neill, Colleen. *Ted Rettig: time and again*. St. John's Newfoundland: Memorial University Art Gallery, 1989 (catalogue).
Parkin, Jeanne. *Art in Architecture: art for the built environment in the Province of Ontario*. Toronto: Visual Arts Ontario, 1982.
Sax, Gail. "Dualism and the Everyday". *The Varsity*, 26 February 1982, vol.102, no.53.
Stone, Caroline. *Out of the Studio II*. St. John's, Newfoundland: Memorial University Art Gallery, 1990 (catalogue).
Streicher, Max. "Ted Rettig." *C Magazine*, Spring 1993, no.37, pp.57-58.
Webb, Marshall. *Passage: Kim Adams, Robert McNealy, Ted Rettig*. Burlington: Burlington Cultural Centre, 1987 (catalogue).

Milly Ristvedt-Handerek

Surprise, Surprise, 1982, acrylic on canvas, 5' x 10'

Photo: The artist

Photo: David Saxe

Summering, 1982, acrylic on canvas, 5' x 8'

Photo: The artist

Last Riot, 1982, acrylic on canvas, 3'6" x 3'6"

Photo: The artist

I don't like to pin myself down. I like to keep all options open at all times. I pay attention to the obsessions of the moment if they are strong, and if they are not, I take a spontaneous/intuitive approach. The idea is to keep going.

Whatever consistency or character there is to my work probably owes itself to the fact that my obsessions have remained remarkably stable over the years – and central to them is the idea of artist as transformer of energy. Central also is the constant awareness of the importance of dynamic tension, coupling very nicely, for instance, with colour as a working element (limitless, ambiguous, visual, visceral, and so on) and with whatever I trick myself into learning about the form which these elements can take.

Milly Ristvedt-Handerek

Painting (acrylic on canvas)

Workshops
Available for workshops in colour and painting.

Teaching Experience
Dundas Valley School of Art, Ontario, Visiting Artist, 1981
University of Ottawa, Visiting Artist, 1980
York University, Toronto, Visiting Artist, 1980
Robert McLaughlin Gallery, Oshawa, Lecture, 1980
Queen's University, Kingston, 1978-79
Banff Centre School of Fine Arts, Alberta, 1976, 1973
Georgian College of Applied Art and Technology, Barrie, 1973-76
Montreal Museum of Fine Arts School of Art and Design, 1972-73
Artists' Workshop, Toronto, 1969-70

Education
Vancouver School of Art, British Columbia, 1960-64

Recent Exhibitions
1982 Martin Gerard Gallery, Edmonton: *Solo Exhibition*
1982 Galerie Don Stewart, Montreal: *Solo Exhibition*
1981 Klonaridis, Inc., Toronto: *Solo Exhibition*
1981 Art Gallery of Hamilton (circulating exhibition): *Viewpoint: 29 x 9*
1980 Galerie Don Stewart, Montreal: *Solo Exhibition*
1980 Martin Gerard Gallery, Edmonton: *Solo Exhibition*
1980 Agnes Etherington Art Centre, Kingston and Art Gallery of Windsor: *Kingston/Windsor Exchange*
1979 Agnes Etherington Art Centre, Kingston (circulating 1979-1980); Art Gallery of Windsor, Kitchener/Waterloo Gallery; The Robert McLaughlin Gallery, Oshawa: *Milly Ristvedt – Paintings of a Decade*
1979 Klonaridis, Inc., Toronto: *Solo Exhibition*
1979 Galerie Jolliet, Quebec: *Solo Exhibition*
1979 Pauline McGibbon Cultural Centre, Toronto: *Opening Show*
1978 Musée d'art contemporain, Montreal: *Tendance Actuelles au Quebec*
1978 Galerie Jolliet, Quebec: *Solo Exhibition*
1978 Klonaridis, Inc., Toronto: *Opening Show*
1977 Algonquin College Art Gallery, Ottawa: *Solo Exhibition*
1977 Corby Public Library, Belleville: *Survey 77*
1977 Agnes Etherington Art Centre, Kingston: *Painting Now*
1976 Montreal Olympics and The Gallery/Stratford: *Abstractions*
1976 David Mirvish Gallery, Toronto: *A Selection of Painting in Toronto*
1975 Gallerie Jolliet, Quebec: *Solo Exhibition*
1974 Gallerie Jolliet, Quebec: *Solo Exhibition*
1973 Musée d'art contemporain, Montreal: *Two-person Show*
1973 The Edmonton Art Gallery (circulating 1973-75); The Winnipeg Art Gallery; Art Gallery of Ontario, Toronto: *Canada X Ten*
1972 The Edmonton Art Gallery, Alberta and Norman Mackenzie Art Gallery, Regina: *Diversity Canada East*
1971 Art Gallery of Ontario, Toronto: *5 Lyrical Colour Painters*
1971 Waddington Gallery, Montreal: *Two-Person Exhibition*
1970 Carmen Lamanna Gallery, Toronto: *Solo Exhibition*
1970 The Winnipeg Art Gallery, Manitoba: *12th Winnipeg Biennial*
1970 Musée Cantonal, Lausanne, Switzerland and Musée d'art moderne, Paris, France: *3rd International Pioneer Galleries Exhibition*
1969 Carmen Lamanna Gallery, Toronto: *Solo Exhibition*
1968 Art Gallery of Ontario, Toronto: *Canadian Artists '68*
1968 National Gallery of Canada, Ottawa: *7th Biennial of Canadian Painting*
1968 Carmen Lamanna Gallery, Toronto: *Solo Exhibition*
1967 Art Gallery of Ontario, Toronto: *Centennial Awards Exhibition*

Collections
Agnes Etherington Art Centre, Kingston
Algonquin College Art Gallery, Ottawa
Art Gallery of Hamilton, Ontario
Art Gallery of Ontario, Toronto
Canada Council Art Bank, Ottawa
Kitchener/Waterloo Art Gallery, Kitchener
Montreal Museum of Fine Arts, Quebec
Musée d'art contemporain, Montreal
Robert McLaughlin Gallery, Oshawa
Sherbrooke University, Quebec
The Winnipeg Art Gallery, Manitoba

Awards
Canada Council Arts Grants, 1977, 1976, 1972, 1971, 1969, 1967
Ontario Arts Council Arts Grant, 1975

Susan Collacott Rivait

B.F.A., M.A., M.F.A.

There is always meaning in my work. Painting is just a part of my life, yet it reflects all of my life. It has many levels of reality, from the concrete to fantasy and the unconscious.

I see my paintings as giant puzzles, already in my subjective sensibility. The challenge comes in the transference from the mind to the visual image. The painting must be, in the end, a careful combination of subjective and objective decisions, so that it retains personal spontaneity, yet is controlled formally. Painting is always demanding. It is like life and it mirrors my life exactly.

I paint because I like to and I paint what I like. I love to look at other paintings as well. I am impressed when I see an artist's work which is deeply analytical and beautifully organized, structurally, in terms of colour and form. I am overwhelmed by man's creativity in the history of painting. Creativity should be the ultimate goal of every individual. It is not something which is monopolized by artists. Every aspect of our life demands original thinking. Creative thinking is something which must be nurtured and our educators should strive to make this their common goal.

Painting has been one of my passions for free expression. I like, too, to put my creative abilities to work in teaching, in gardening, in gourmet cooking, in the house in which I live with my husband, in my relationship with others.

Lupe Rodriguez

Photo: Julia Stone

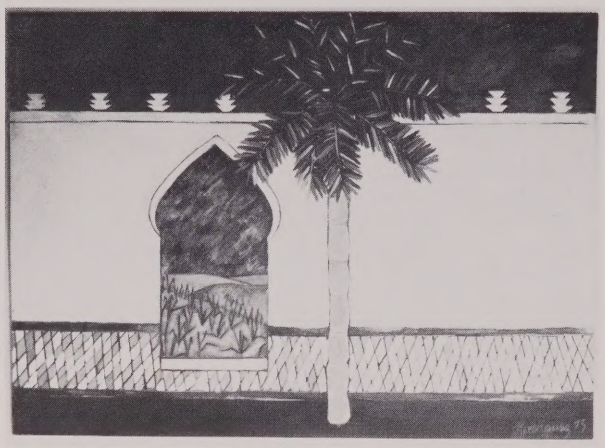


Photo: The Artist

Palma, 1983, acrylic on canvas, 170 × 122 cm

Photo: The artist

Feria, 1984, acrylic on canvas, 137 × 107 cm

Photo: The artist

Javier's Visit, 1984, acrylic on canvas, 170 × 122 cm

In painting, my aim is to create a balance between the narrative content of the work and its formal elements. The subject matter provides me with a starting point. It is the vehicle through which I explore light, colour, and surface.

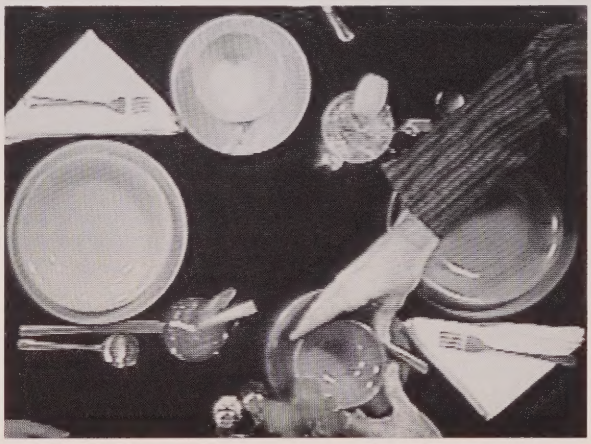
I continuously paint subjects which have been traditionally used by the artist – interiors, architecture, and landscape. In so doing, I am able to create paintings which deal with contrasting qualities: the content of my work may range from the intimacy of an interior to the open vastness of a landscape or the geometric harshness of architecture against the natural forms of the land. Whichever motif I explore, I find it necessary to fully familiarize myself with the subject. It is essential that I develop an intimate acquaintance with my surroundings before interpreting them in the painter's language.

The content of my work often relates to travel I have done both within Canada and abroad. I enjoy the exploration of unfamiliar settings and seem to develop an understanding of them by painting them. Regardless of where I am, my works have become a celebration both of my discoveries and my love of paint.

Susan Rynard

Still from *1932*, 1988, colour, stereo, 9 min.

Still from *Absence*, 1986, colour, ¾", 5 min.



Still from *Within Dialogue (Silence)*, 1987, colour, stereo, 5 min.

Still from *Within Dialogue (Silence)*, 1987, colour, stereo, 5 min.

To date my work has consisted of short videos that I have written, produced and directed. I have also collaborated on several short experimental video works with other artists, as well as freelance work in film and video as a director and editor.

In my recent work I have been creating fragmented visual narratives that are intuitively worked around the frameworks of guilt and desire, silence and communication, and personal history and memory. These ideas are considered in relation to visual experience.

In the collaborative video tapes, we attempt to deal more playfully with ideas such as western notions of "progress" and the materiality of the modern world.

I love working with video. To create a work in video always makes for a new set of challenges; from developing and constructing an electronic image, to working with sound, temporality, visual experience and technology – and always trying to break the rules.

Susan Rynard

Video

Workshops
Available for screening and discussing her work, and/or contemporary video art in general. Also willing to conduct technical, developmental and creative workshops in all aspects of video production and editing.

Teaching Experience/Guest Lectures
Trinity Square Video, Toronto: Workshop Instructor, 1986-90
EM Media Calgary: Advanced Audio and Video Post Production Workshop Instructor, 1989
Charles Street Video, Toronto: Off-line Editing Workshop Instructor, 1988
The Banff Centre School of Fine Arts: Visiting artist/lecturer-in-residence, 1988
Ontario College of Art, Toronto: Guest Lecturer, 1988
Video In: Satellite Video Exchange Society, Vancouver: Workshop Instructor, 1987
S.A.W. International Festival of Video Art (travelling exhibition): Guest Lecturer/ Instructor, 1986
Montbeliard 3rd International Video and Television Festival: Lecturer, 1986
Lord Lansdowne Public School, Toronto: Media Studies Instructor, 1985

Education
University of Toronto: Semiotics Department, 1986-1990
Ontario College of Art, Toronto: Photo Electric Arts, Department, A.O.C.A. Honours Diploma, 1985
Université du Québec à Chicoutimi: French Immersion Program, 1983
York University, Toronto: Arts and Science/Fine Arts, 1980-1982
University of Windsor: Summer Program, 1980
Alternative Scarborough Education: O.S.S.H.G.D., 1980

Screenings
1990 Atanor, Madrid, Spain; The Art of Video: *Le Voleur* and *Within Dialogue (Silence)*
1990 Museum of Modern Art, New York; Selections from the Video Study Collection: *Within Dialogue (Silence)*
1990 Greater Rochester Cablevision, New York: *Le Voleur*
1990 Scan 90 Video Art Spring Festival, Tokyo, Japan: *Le Voleur*
1990 The Power Plant, Toronto; Sound Images Music/ Performance Videos: *The Greatest Thing* and *Le Voleur*
1990 The New Gallery, Calgary, Alberta; Close Observations: *Within Dialogue (Silence)*
1990 Museum of Modern Art, N.Y.; Video and Myth: *1932*
1989 Festrio '89, Rio de Janeiro, Brasil; International Film, Television and Video Festival: *1932*
1989 Emily Carr College of Art and Design, Vancouver: *1932*
1989 In Sight: Edmonton Women's Film and Video Festival, Alberta: *1932*
1989 Kijkhuis World Wide Video Festival, The Netherlands: *1932*
1989 Espace Lyonnais d'art contemporain, Lyon, France: *1932*
1989 Spiral, Tokyo; 2nd Japan '89 Video Television Festival, Delicate Technology: *Le Voleur*
1989 The 3rd Fukui International Video Biennale, Japan: *1932*
1989 Plug-in Inc., Winnipeg: *1932*
1989 Toronto; Images '89, Film and Video Festival: *1932*
1989 WGBH, Boston; WNET, New York; KCET, Los Angeles; New Television, PBS Broadcast: *1932* and *Within Dialogue (Silence)*
1989 Akademie der bildenden KHnste, Wien; Medienwerkstatt Wien: *Within Dialogue (Silence)*
1989 Powerhouse, Montréal: *1932*
1989 National Gallery of Canada, Ottawa; Rebel Girls: *1932*
1989 Ryerson Polytechnical Institute, Toronto; Media Library: *1932*
1989 Femmes Cathodiques, Centre Audiovisuel Simone de Beauvoir, Palais de Tokyo, Paris; International Womens' Video and Television Festival (touring 1989-90): *1932*
1989 Centre for the Arts, Simon Fraser University, Burnaby, B.C.: *1932*
1989 Ente Autonormo per le Fiere di Bologna, Italy: *Within Dialogue (Silence), Untitled A Tape About Memory* and *The Greatest Thing*
1989 Utah Media Center, Utah; WPA Gallery, Washington; New Canadian Narratives: *Within Dialogue (Silence)*
1989 CBLT/CBC Radio Canada Video Club: *Le Voleur*
1989 TVOntario; Moving Images (broadcast): *The Greatest Thing*
1988 YYZ Artists' Outlet, Toronto; New Videotapes: *1932*
1988 Image Forum, Tokyo; New Video From Canada: *Within Dialogue (Silence)* and *Untitled A Tape About Memory*
1988 Festival international du nouveau cinéma et vidéo Montréal: *1932*
1988 Museum of Modern Art, N.Y.; New Canadian Narratives: *Within Dialogue (Silence)*
1988 Hara Museum of Contemporary Art, Tokyo: *Absence* and *The Greatest Thing*
1988 3rd Videonale Bonn, Germany: *Within Dialogue (Silence)*
1988 Public Access, Mississauga; The Lunatic of One Idea: *The Greatest Thing*
1988 Museum of Modern Art, Budapest, Hungary; Canada House, London, England; Vanha, Helsinki, Finland; Centre for Contemporary Art, Warsaw, Poland; Hamburg, West Germany; Aurora Borealis Canadian Video Art: *Absence*
1988 49th Parallel Centre for Contemporary Canadian Art, New York; Video Series: *Absence*
1988 National Gallery of Canada, Ottawa; Opening Exhibition: *Within Dialogue (Silence)*
1988 Festival des filles des vues, Québec: *Within Dialogue (Silence)*
1988 12th Hong Kong International Film and Video Festival, Hong Kong: *Absence*
1988 Robert McLaughlin Gallery, Oshawa: *Within Dialogue (Silence)*
1988 Tate of the North, Liverpool, England; Video Positive: *The Greatest Thing*
1988 TVOntario; Moving Images: *Within Dialogue (Silence)* and *Absence*
1987 Festival Internazionale Cinema Giovani, Turin, Italy: *Within Dialogue (Silence)*
1987 Festival international de nouveau cinéma et vidéo, Montréal: *Within Dialogue (Silence)*
1987 Kijkhuis World Wide Video Festival, The Netherlands: *Within Dialogue (Silence)* and *Absence*
1987 Greater Rochester Cablevision, New York; No-TV #6: *Within Dialogue (Silence)*
1987 698515 Inc., 67 Bathurst Street, Toronto; Premiere Screening: *Within Dialogue (Silence)*
1987 Axe-Néo 7, Hull, Québec; Group Show: *Absence*
1987 Women Looking: Creating Feminine Spaces; Feminism and Art Conference Video Screenings, Toronto: *Untitled A Tape About Memory*
1986 II Festival Nacional Video, Madrid, Spain: *Absence*
1986 City TV – Much Music, Toronto; Video Culture Canada: *Absence*
1986 Toronto/Montréal Tape Exchange, Montréal: *Absence*
1986 2nd International Video Week, Geneva, Switzerland: *Absence*
1986 S.A.W. Gallery, Ottawa (travelling exhibition); Toronto; Halifax; London; Winnipeg; Calgary; Victoria; International Festival of Video Art: *Absence* and *Untitled A Tape About Memory*
1986 Festival internationale de nouveau cinéma et vidéo, Montréal: *Absence*
1986 2nd Videonale Bonn, Germany: *Absence*
1986 Medellin, Columbia; Video Festival: *Absence*
1986 Montbeliard 3rd International Video and Television Festival, France: *Absence, Untitled A Tape About Memory* and *Phases*
1986 American Center, Paris, France; Selection Canada: *Untitled A Tape About Memory* and *Phases*
1986 A.R.C., Toronto: *Untitled A Tape About Memory*
1985 Festival international de nouveau cinéma et vidéo, Montréal: *Untitled A Tape About Memory*

Videography
Le Voleur/The Thief (collaborative tape with Dennis Day), 1989, colour, stereo, 5 min.
1932, 1988, betacam, colour, stereo, 9 min.
Within Dialogue (Silence), 1987, colour, stereo, 5 min.
The Greatest Thing (collaborative tape with Dennis Day and Christine Martin), 1987, 3/4", colour, stereo, 1 min.
Absence, 1986, 3/4", colour, stereo, 5 min.
Untitled A Tape About Memory, 1985, 3/4", colour, stereo, 8 min.
Phases, 1984, 3/4", colour, stereo, 5 min.

Collections
Art Metropole, Toronto
Canada Council Art Bank, Ottawa
49th Parallel Centre for Contemporary Canadian Art, New York
Museum of Modern Art, New York
National Gallery of Canada, Ottawa
Trinity Square Video, Toronto

Jayce Salloum

Photo: Arnaud Maggs

Photo: The artist

Honest Ed's, promotional display/various sources, loyal qualities . . ., 1981, Ektacolor print, 30" x 40"

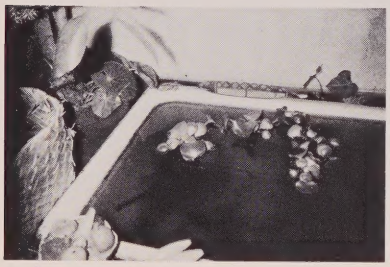


Photo: The artist

Studio Scene, S. F., 1980, Ektacolor print, 30" x 40"

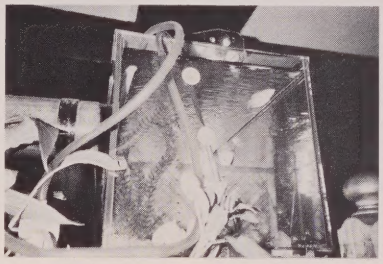


Photo: The artist

Glass pond, (enclosed habitation) . . Fredericton, New Brunswick (Summer), 1981, Ektacolor print, 30" x 40"

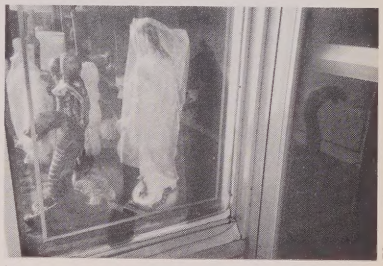


Photo: The artist

Many splendored things; Winnipeg (winter) . ., 1982, Ektacolor print, 30" x 40"

Photo: The artist

Kensington Market – fleet – (fleet-light), Toronto, 1982, Ektacolor print, 30" x 40"

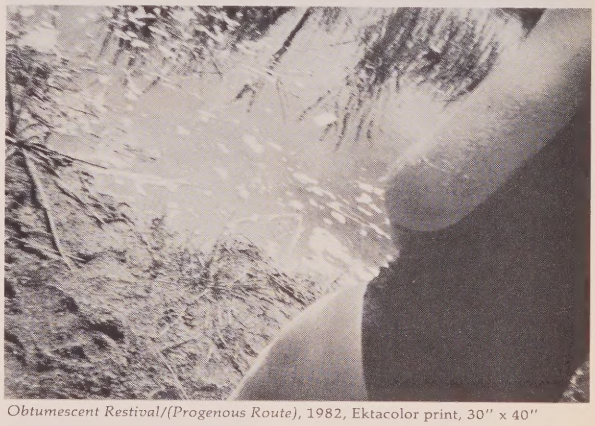


Photo: The artist

Obtumescent Restival/(Progenous Route), 1982, Ektacolor print, 30" x 40"

Photographs represent several layers of reality simultaneously. The result is similar to life. I work with photography to give direction to that otherwise ambiguous state. The photographs resolve my inquiry and reveal new paradoxes to reflect upon. It is a continual process of *praxis* (practise and action).

Lately, I have been specifically concerned with the placement and use of pictures (paintings, photographs, scenes, and so on) in environments. With my photographs I transfer the original image once more, transforming the meaning by restructuring its context. The realized allegory is a constructed mythology.

Jayce Salloum

Photography/installation/mixed-media

Workshops
Available for workshops in colour and night photography, street shooting, and critiques/seminars.

Teaching Experience
The Canadian Centre of Photography, Toronto, 1982
The University of Manitoba, Winnipeg, 1982
The Photographers Gallery, Saskatoon, 1982
Nova Scotia College of Art and Design, Extension, Halifax, 1981
Visual Studies Workshop, Rochester, New York, 1981
Ontario College of Art, Toronto, 1981
Maritime Photographic Workshop, Fredericton, New Brunswick, 1981
The San Francisco Art Institute, California, 1980

Education
The San Francisco Art Institute, California, BFA, 1980
The Banff Centre School of Fine Arts, Alberta, 1979, 1978, 1975

Exhibitions
1983 Latitude 53, Edmonton
1982 Plug-In Gallery, Winnipeg: *In the Absence of Heroes*
1982 Optica Gallery, Montreal: *In the Absence of Heroes*
1982 The Catskill Center for Photography, Inc., Woodstock, New York: *Folk Art and Fine Art Traditions: 19th and 20th Century Assembled Photographs*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1982 The Photographers Gallery, Saskatoon: *". . flying into demeanor manor . ."*
1982 YYZ Gallery, Toronto: *". . thru the stillness that flies behind me . ."*
1982 Idee Gallery, Toronto: *Polaroids*
1982 Chromazone/Chromatique, Toronto: *Destroy Those Pictures*
1982 Art Gallery of Ontario, Art Rental Gallery, Toronto
1981 Photography Gallery, The Art Gallery at Harbourfront, Toronto: *". . recent maps and occurrent stages . ."*
1981 Splash Gallery, Ottawa
1981 University of Ottawa: *Recent selection*
1981 Ontario Arts Council Gallery, Toronto
1981 Jane Corkin Gallery, Toronto: *Le Troisième Salon*
1981 McIntosh Art Gallery, University of Western Ontario, London: *The Urban Landscape*
1981 Photography Gallery, The Art Gallery at Harbourfront, Toronto: *Photographs/Making Photographs*
1980 Stillights Gallery, The San Francisco Art Institute, California
1980 Artist's Gallery, California College of Arts and Crafts, Oakland: *Exchange Exhibition with S.F.A.I.*
1980 Intersection Gallery, San Francisco, California: *Work in Progress*
1980 New Vistas Gallery, Vista, California: *New Photography*
1979 Walter Phillips Gallery, The Banff Centre, Alberta: *"Hey Mister, bet you've never seen pictures like these before"*
1979 Siegfred Gallery, Athens, Ohio: *Diana Camera Show*
1979 Leeds Gallery, Earlham College, Indiana: *Ten From Banff*
1979 Clouds 'n Water Gallery, Calgary: *Experimental Photography*
1979 Peter Whyte Gallery, Banff, Alberta: *New Canadian Photographers*

Collections
Canada Council Art Bank, Ottawa
Bibliothèque Nationale, Paris, France
Polaroid Europa International Collection, the Netherlands
The Photographers Gallery, Saskatoon
Visual Studies Workshop, Rochester, New York
Private collections in Canada and United States

Awards
Canada Council Grant, 1981
Ontario Arts Council Grants, 1982, 1981
British Columbia Cultural Fund, Senior Arts Award, 1980, 1979

Steven Sanguedolce

Frame enlargement from *Sweetblood* (in progress), 16mm, colour, sound, 15 min.

Frame enlargement from *Rhythms of the Heart*, 1990, 16mm, colour, sound, 43 min.

Frame enlargement from *Full Moon Darkness*, 1983, 16mm, b&w, sound, 90 min.

Frame enlargement from *Rhythms of the Heart*, 1990, 16mm, colour, sound, 43 min.

Being painfully aware of my intrusion and my obsession to confront what is not mine (what I do not own), I compile my desires in films that are both violent and beautiful in their depiction of external events. My films deal with the colouring that takes place when the camera is held to the eye, as well as what it means to record an event, carry it over and return to it later in an attempt to reshape it. To point a camera is to point back at oneself, thereby revealing one's own reality or shaping of experience. Recorded sounds and images are merely impostors of an internally informed reality. In the final analysis, filmmaking has more to do with who is behind the camera than in front of it.

When I first begin a film, my primary concern is with developing a process-oriented approach rather than working through any preconceived plan. Since my films are explorative in nature, the actual process of making the work is as important as the finished piece. This working method enables me not to take for granted the camera, choice of film stock, editing or sound, but rather, to work with them in an attempt to express and define my personal sensibilities toward the subject(s). This allows me the opportunity to interchange aesthetic principles that are common to image, sound and editing. A good example of this marriage is my work with rhythm that is expressed through my camera work, music and editing. In fact, my commitment to rhythm and music has given my work a pronounced musical quality in an attempt to create a new language – one that speaks of a personal ordering, devoid of the constricting chains of the dominant "narrative" form.

Steven Sanguedolce

Film

Workshops
Available for workshops on independent production, fundraising/budgeting, exhibition/distribution, and technical aspects (i.e. cameras, editing, lighting, and lab). Also willing to lecture on the "Camera as Paint-brush," experimental filmmaking and his own work.

Teaching Experience/Guest Lectures
Sheridan College, Media Arts Department, Oakville: Film Production Instructor, 1989 to present
Harbourfront, Toronto: Children's Super-8 Workshops, 1987-88
Liaison of Independent Filmmakers of Toronto: Workshops, 1987, 1990
Ed Video Inc., Guelph: Guest Lecturer, 1987, 1990
London Filmmakers Cooperative, England: Guest Lecturer, 1986
Toronto Board of Education: Workshop, 1984
Toronto Skills Exchange: Workshop, 1983
York Memorial Collegiate Institute, Toronto: Ontario Arts Council, Creative Artists in Schools Program, 1982

Education
Sheridan College of Applied Arts and Technology, Oakville: Media Arts Diploma, 1981
York Memorial Collegiate Institute, Toronto: Arts and Science Diploma, 1978

Screenings
1990 Vancouver International Film Festival: *Rhythms of the Heart*
1990 Yorkton Short Film and Video Festival, Saskatchewan: *Rhythms of the Heart*
1990 L.I.F.T., Toronto: *Rhythms of the Heart*
1990 Sheridan College, Oakville, *Rhythms of the Heart*
1990 Forest City Gallery, London, Ontario: *Rhythms of the Heart*
1990 Ed Video Media Arts Centre, Guelph: *Rhythms of the Heart*
1990 Artcite Inc., Windsor: *Rhythms of the Heart*
1990 Hamilton Artists Inc.: *Rhythms of the Heart*
1990 S.A.W. Gallery, Ottawa: *Rhythms of the Heart*
1990 White Water Gallery, North Bay: *Rhythms of the Heart*
1990 The Euclid Theatre, Toronto: *Rhythms of the Heart*
1990 Sheridan College, Oakville: *Woodbridge*
1990 The Pacific Cinémathèque, Vancouver: *Full Moon Darkness*
1989 Experimental Film Congress, Toronto: *Rhythms of the Heart (Work in progress)*
1989 York University, Toronto: *Rhythms of the Heart (Work in progress)*
1989 TVOntario, Toronto; Moving Images Program: *Woodbridge*
1989 Concordia University, Montréal: *Ever Last*
1989 University of Windsor: *No Mime Game*
1988 The Music Gallery, Toronto: *Rhythms of the Heart (Work in progress)*
1988 The Funnel Experimental Film Theatre, Toronto: *Rhythms of the Heart (Work in progress)*, *Woodbridge* and *Full Moon Darkness*
1988 Ed Video Inc., Guelph: *Rhythms of the Heart (Work in progress)*
1988 AVE International Festival, Arnhem, The Netherlands: *Woodbridge*
1988 Art Gallery of Windsor: *Woodbridge*
1988 The Pitt International Gallery, Vancouver: *Full Moon Darkness*
1988 Concordia University, Montréal: *Ever Last*
1988 Harbourfront, Toronto: *Ever Last* and *No Mime Game*
1987 Sheridan College, Oakville: *Rhythms of the Heart (Work in progress)*
1987 Sheridan College, Brampton: *Woodbridge*
1987 The Banff Centre for Fine Arts, Alberta: *Full Moon Darkness*
1987 Concordia University, Montréal: *Ever Last*
1987 Ed Video Inc., Guelph: *No Mime Game*
1986 IV International Festival of Young Cinema, Turin, Italy: *Woodbridge*
1986 Light Cone Cinema, Paris, France: *Woodbridge*
1986 London Filmmakers' Cooperative, England: *Woodbridge*
1986 National Film Board of Canada, Halifax: *Full Moon Darkness*
1986 Concordia University, Montréal: *Ever Last*
1985 The Milky Way, Amsterdam, The Netherlands: *Woodbridge*
1985 The Funnel Experimental Film Theatre, Toronto: *Woodbridge* and *Full Moon Darkness*
1985 Nova Scotia College of Art and Design, Halifax: *Full Moon Darkness*
1985 York University, Toronto: *Full Moon Darkness*
1984 Sheridan College of Applied Arts and Technology, Oakville: *Full Moon Darkness*, *Ever Last* and *No Mime Game*
1984 Art Gallery of Ontario, Toronto: *Full Moon Darkness*
1983 Ed Video Inc., Guelph: *Ever Last* and *No Mime Game*
1982 York Memorial Collegiate Institute, Toronto: *Ever Last* and *No Mime Game*
1981 MTV-TV Channel 47, Toronto: *Ever Last* and *No Mime Game*
1980 Harbourfront, Toronto: *No Mime Game*
1980 Ontario Science Centre, Toronto: *No Mime Game*

Grants/Awards
Canada Council Grants, 1983, 1985, 1987, 1988
Liaison of Independent Filmmakers of Toronto Grants, 1988, 1990
The Music Gallery Grant, 1988
National Film Board of Canada Grants, 1985, 1987
Ontario Arts Council Grants, 1982, 1987

Filmography
Sweetblood (in progress), 16mm, colour, sound, 15 min.
Sang Song (in progress), 16mm, colour, silent, 4 min.
Through Others' Eyes (in progress), 16mm, b&w and colour, sound, 60 min.
For Play (in progress), 16mm, b&w and colour, sound, 30 min.
Away (in progress), 16mm, colour, sound, 60 min.
Rhythms of the Heart, 1990, 16mm, colour, sound, 43 min.
Woodbridge, 1985, 16mm, colour, sound, 32 min.
Full Moon Darkness, 1983, 16mm, b&w, sound, 90 min.
Foolish People, 1982, 16mm, colour, sound, 3 min.
Ever Last, 1981, 16mm, colour, sound, 2 min.
No Mime Game, 1980, 16mm, colour, sound, 4 min.
Light Rain, 1980, 16mm, colour, sound, 6 min.
Shure-Gain Farm, 1979, Super-8, colour, sound, 4 min.
Breathe, 1978, Super-8, colour, sound, 5 min.
A Day in the Life, 1977, Super-8, colour, sound, 7 min.
The Creation, 1976, Super-8, colour, sound, 4 min.
A Day in Rhythm, 1970, Super-8, colour, sound, 6 min.

Lillian Sarafinchan

Photo: Anthony Bliss

My watercolour workshops have one intent: to encourage participants to use my techniques as a springboard from which to begin their own experimentation and evolution.

I begin by actually painting a watercolour while "students" watch and ask questions.

What I attempt to impart with my wet-on-wet technique is an awareness of the possibilities of combining the properties of paint with the characteristics of colour with the porosities of various papers. The exciting and unforeseeable interplay of these factors, guided by the decisions of the artist, lead to the finished work.

For the rest of the workshop, the participants paint, bringing their own individuality into play.

In all, then, I try to be one—possibly an important—external factor in the "student's" development. For it is with such outside influences that an artist grows. My own work, from my childhood on an Alberta farm through the Ontario College of Art through my many solo exhibitions, has evolved only insofar as Life has shaped my insights, experimentations and talent.

Miho Sawada

Photo: Paul Sandor

My studio floor is covered with canvas, plywood, rice paper, fibreglass and resin. I work on these materials with acrylic paints, Japanese *sumie* brushes, oil pastels, pencils and scissors. My paintings are not attached to stretchers.

After they leave the studio, many of my pieces are suspended from the ceiling and away from the wall. Many of them could be viewed from several directions.

The kite/flag paintings allow me to explore the development of my ideas and thoughts through various stages. My pieces do not represent a specific mood or feeling but instead depict either scenes from nature and/or my daily experiences in Toronto.

Karl Schantz

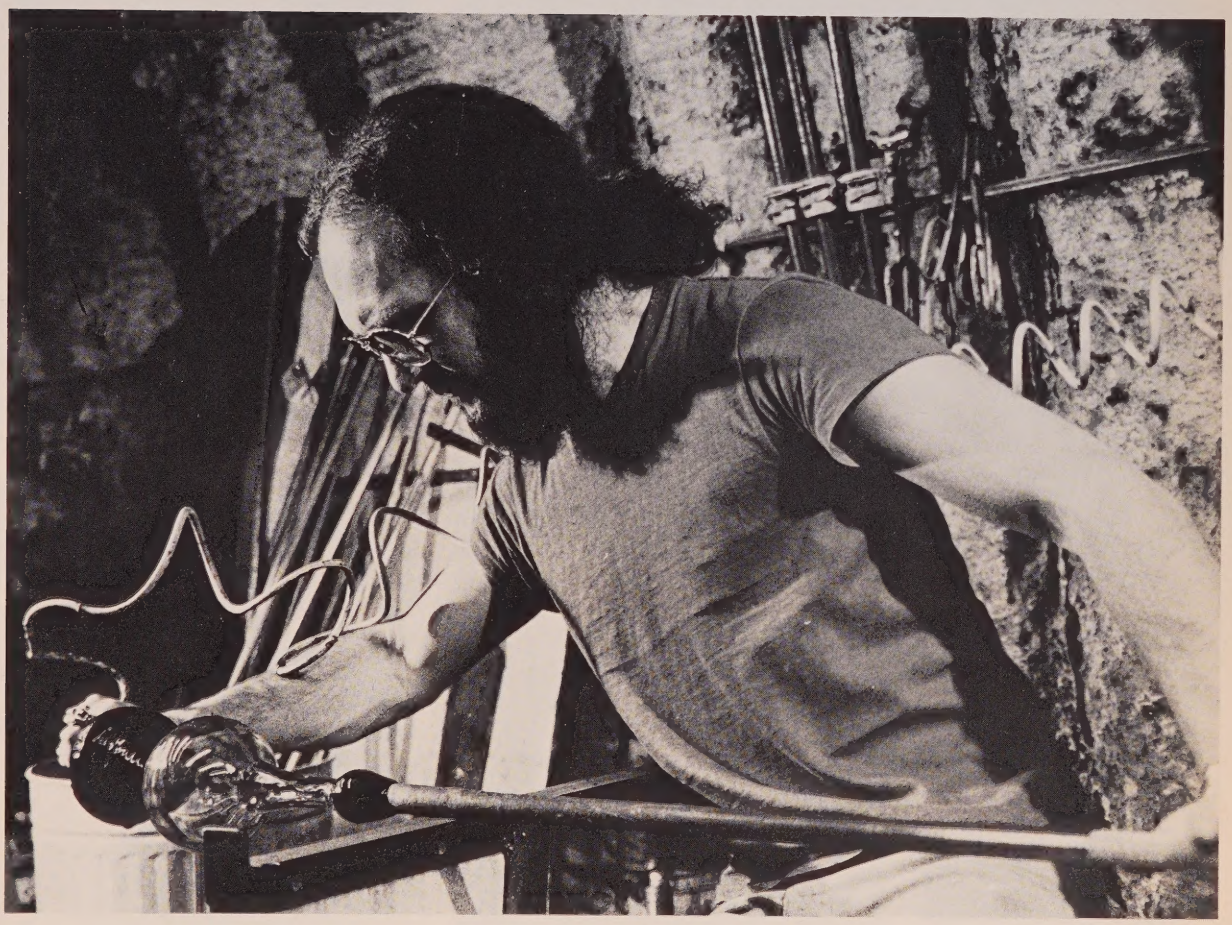


Photo: William Nasson

Presently, I am glass master at Sheridan College School of Design, Toronto. I am a designer working in the medium of glass, both in its molten "plastic" state as well as in its cold, rigid state. My art may include traditional blown vessels (functional and purely decorative), windows, standing screens, lamps and/or lighting systems, glass tiles, murals, pure sculpture, etc. The scale ranges from miniature to very monumental.

I have been exploring and utilizing techniques as old as the Egyptian Sand Core method of vessel making (2,000 B.C.), plus blowing, casting, cameo type carving, acid etching, fusing leaded glass, photo etching, sandblasting, enamelling, lustering, etc.

Personally, as a designer-craftsman, I try to be as versatile as possible, dealing with glass as an "art" form.

I am presently involved in the organization of a glass facility in or near Toronto, to design and produce "glass art" of all kinds for architects, interior designers, the public. Ideally I would like to have it all under one roof, to be as flexible as possible. There is a need for beauty in people's lives, and glass possesses an inert quality which is magic and seductive.

Susan Schelle

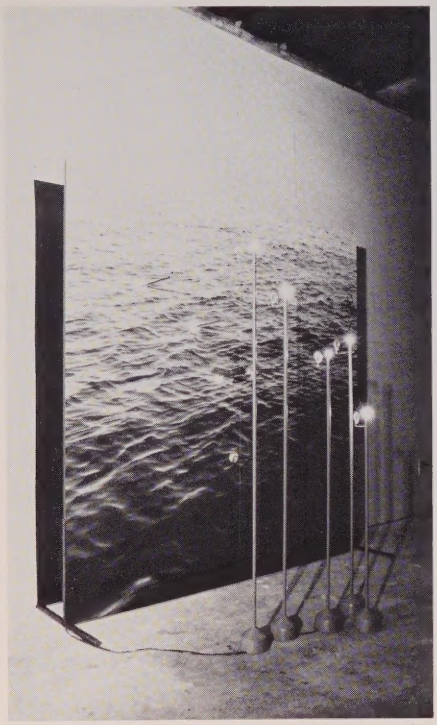


Photo: Mark Gomes

One Revolution, 1981, wood, electrics, metal, photograph, 72" x 72" x 60"

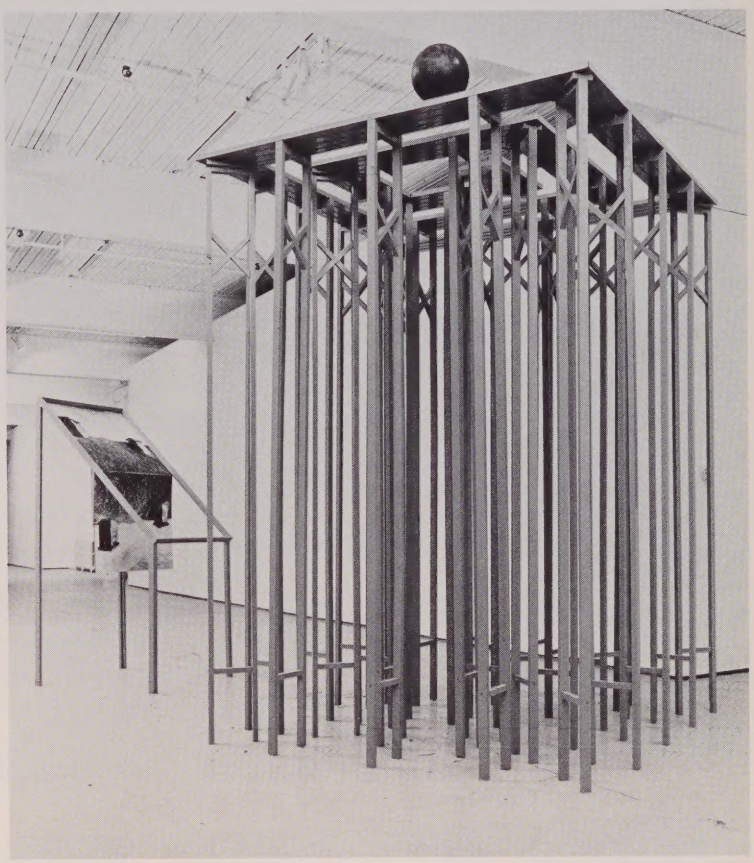


Photo: Michael Mitchell

For Those Who Hunt the Lost Dinosaur, Part 1, 1982, wood, concrete, steel, photograph, grey paint, 10' x 5' x 8'

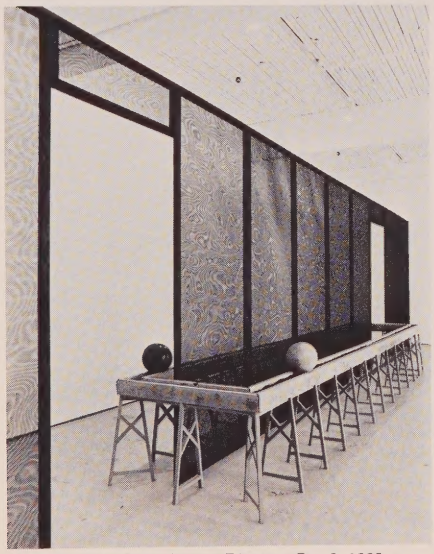


Photo: Michael Mitchell

For Those Who Hunt the Lost Dinosaur, Part 2, 1982, wood, concrete, screen, water, red stain, 34' x 4' x 7'

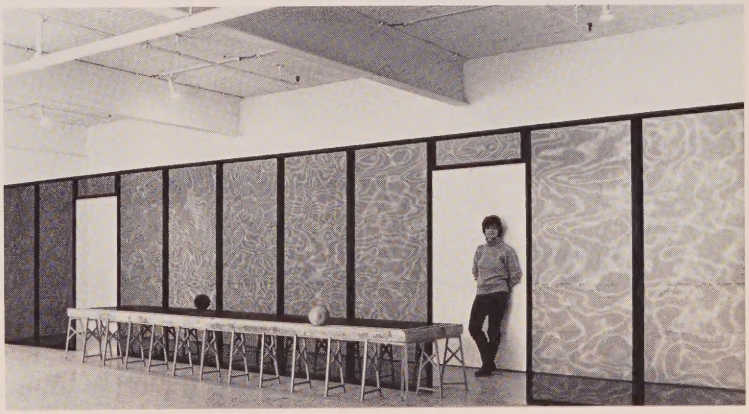


Photo: Michael Mitchell

For Those Who Hunt the Lost Dinosaur, Part 2, 1982, wood, concrete, screen, water, red stain, 34' x 4' x 7'

The concerns in my work are increasingly with the experience of my own responses to an occasion. These feelings are protracted into a narration of an event. The use of materials in their purest sense simplifies images to create the experience.

Susan Schelle

Sculpture/Installation

Workshops
Available for workshops in installation sculpture.

Teaching Experience
Art Gallery of Ontario, Toronto; Sculpture Instructor, 1979-82

Education
Sheridan College, Oakville, 1975

Exhibitions
1982 Mercer Union, Toronto
1981 Atikokan Centennial Museum (Art Gallery of Ontario 'Contact' circulating exhibition, 1981-82); Parry Sound Public Library; Aurora Public Library; La Galerie du Nouvel-Ontario, Sudbury: *Susan Schelle: Drawings and Structures*
1981 Dalhousie University Art Gallery, Halifax: *Susan Schelle: Recent Work*
1980 White Water Gallery, North Bay: *Sculpture and Drawings*
1980 Alberta College of Art Gallery, Calgary: *Toronto*
1980 Corcoran Gallery, Dupont Center, Washington DC: *11th International Sculpture Conference*
1980 The Art Gallery at Harbourfront, Toronto: *Sculptural Images*
1980 The Winnipeg Art Gallery, Manitoba: *The Winnipeg Perspective 1980 – Sites*
1979 The Art Gallery at Harbourfront, Toronto: *Small Sculpture Exhibition*
1979 Factory 77, Toronto
1978 Glendon College Gallery, Toronto: *Small Constructions*
1978 Ontario Place, Toronto and The Hirshhorn Museum and Sculpture Garden, Washington, DC: *10th International Sculpture Conference: Sculpture Today/Canada*
1978 London Regional Art Gallery, Extension Services, London, Ontario: *Selected Sculpture*
1978 The Art Gallery at Harbourfront, Toronto: *Informal Drawings from the Artist's Studio*
1978 The Art Gallery at Harbourfront, Toronto: *Performance*
1977 The Art Gallery at Harbourfront, Toronto: *Rehearsal*
1976 Montreal Museum of Fine Arts, Montreal: *Forum 76*
1975 The Art Gallery at Harbourfront, Toronto
1975 London Art Gallery, London, Ontario
1971 McLaughlin Gallery, Oshawa

Collections
Canada Council Art Bank, Ottawa
International Trust Company, Toronto
Mount Sinai Hospital, Toronto
Jeanne Parkin Arts Management, Toronto

Awards
Canada Council Grants, 1981, 1980, 1979
Ontario Arts Council, 1982, 1979

Judith Schwarz

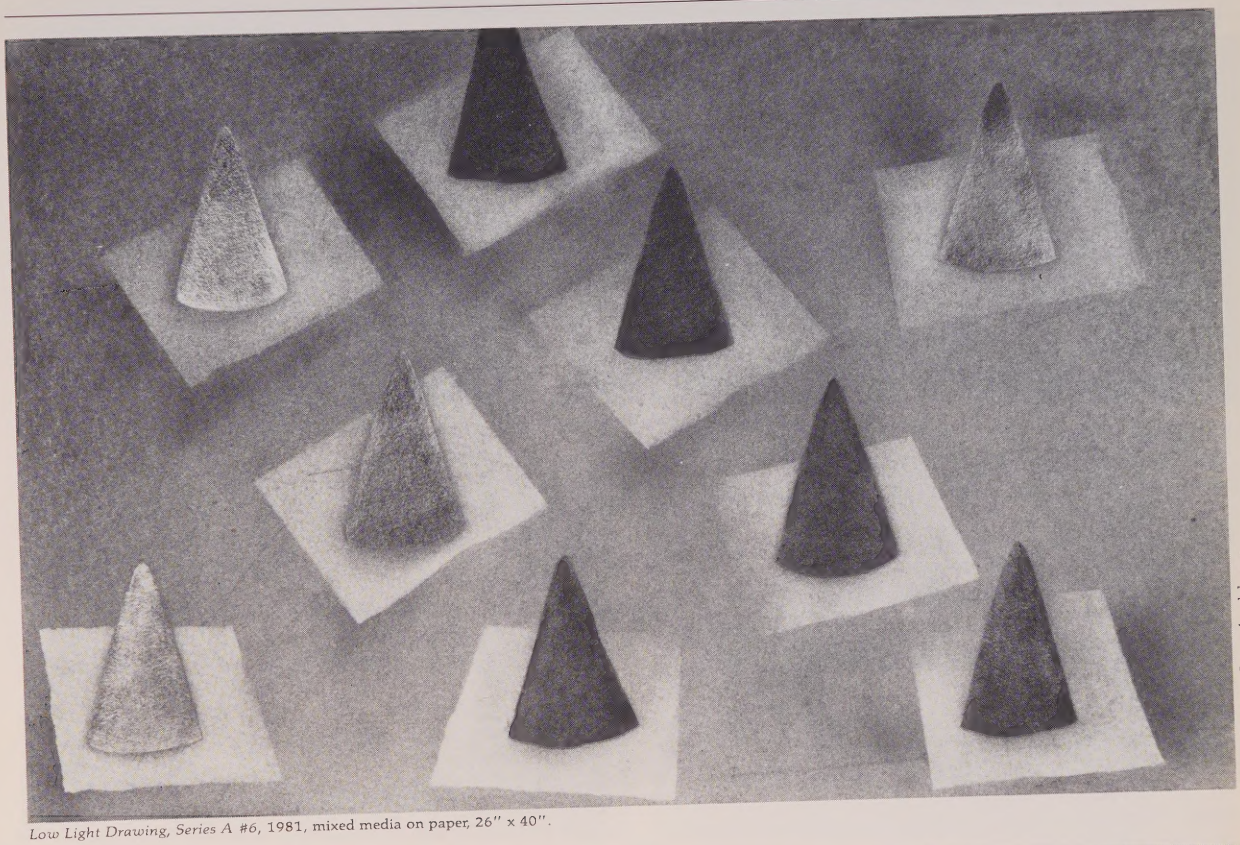


Photo: Courtesy Isaac Applebaum

Low Light Drawing, Series A #6, 1981, mixed media on paper, 26" x 40".

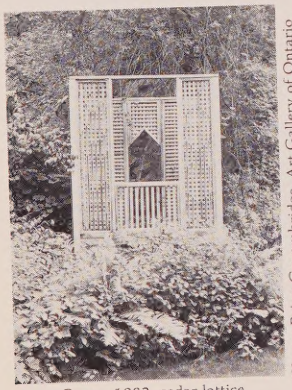


Photo: Brian Groombridge, Art Gallery of Ontario

Forest Room, 1982, cedar lattice (Installation at The Guild Inn, Scarborough)

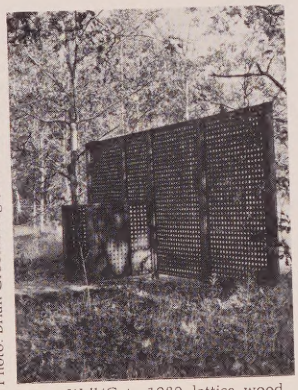


Photo: The artist

Forest Wall/Gate, 1980, lattice, wood and paint, 8' x 17', (Installation at Scarborough College)

Photo: David Lowe

The work that I do is a way of questioning what I know. My raw materials are space, body, time, and light. I consider "space" to be a physical sensation/presence, while "body" may be an object, a structure, the viewer or myself. Light and time are folded into both with their power to transform and evoke. With whatever media I use, an intricate relationship between these elements builds a dense and multi-layered experience.

The site or installation sculpture relates directly to and comments upon its context. Often the viewer is required to participate actively by moving into and through a space/structure. By entering the work they complete it. This is really a requirement of all the work, whether two- or three-dimensional.

Judith Schwarz

Sculpture/Installation

Workshops
Available for workshops in sculpture/installation art and drawing.

Teaching Experience
York University, Toronto; Drawing Instructor, 1981-83, 1978-79; Matrix Instructor, 1977-78
University of Victoria, British Columbia, Summer Studies, 1982
Dundas Valley School of Art, Ontario Visiting Artist, 1981
Fanshawe College, London, Ontario, Guest Artist, Studio Instructor, 1980
Three Schools, Toronto, Drawing Instructor, 1979-80
Surrey School Board, British Columbia, Kindergarten Teacher, 1971-73

Education
York University, Toronto, MFA, 1976-78
Vancouver Art School, British Columbia, Major Studio Courses, 1973-76
Nova Scotia College of Art and Design, Halifax, Exchange Student, 1975
University of British Columbia, Vancouver, Early Childhood Education Diploma, 1971-72; BA, Art History and English, 1962-66

Exhibitions
1982 Guild Inn, Scarborough: *Contemporary Canadian Outdoor Sculpture*
1982 P.S.1, New York: *Cella: Installation*, Special Project Room 202
1982 Toronto Sculpture Garden: *2nd Bi-annual Juried Exhibition*
1981 S. L. Simpson Gallery, Toronto: *Low Light Drawings*
1981 Alternative Museum, New York: *Ambience/Stimuli*
1981 Optica Gallery, Montreal: *Sculptures au sol*
1980 Scarborough College, Toronto: *Indoor/Outdoor Installation*
1980 Mercer Union, Toronto: *Board Members Exhibition*
1979 Mercer Union, Toronto: *Installation on Site*
1979 Powerhouse Gallery, Montreal: *Women's Bookworks*
1979 Art Gallery of Brant, Brantford: *Graphex 7*
1979 Galleria Blu, Milan, Italy: *20 x 20: Italia-Canada Exchange*
1979 Isaacs Gallery, Toronto: *Five New Artists*
1978 York University, Toronto: *Places on the Circle*
1978 Optica Gallery, Montreal: *Gallery Artists Auction*
1977 Optica Gallery, Montreal: *3D-Papier Systèmes*
1977 Burnaby, British Columbia: *9th Burnaby Biennial Print Show*
1977 York University, Toronto: *Things in Common*
1976 Artist's Gallery, Vancouver: *Two-Person Exhibition*
1976 Planetarium, Vancouver: *Malespina Printmakers*
1975 Burnaby, British Columbia: *8th Burnaby Biennial Print Show*
1975 Paperworks Gallery, Vancouver: *Malespina Printmakers*
1975 Dimension Gallery, Vancouver: *Print Exhibition*

Collections
Art Gallery of Brant, Brantford
City of Vancouver, British Columbia
University of Oregon, Eugene
York University, Toronto

Awards
Canada Council Grants, 1980, 1979
Ontario Arts Council Grant, 1979
Art Gallery of Brant Purchase Award, 1979
Paul Sarrick Purchase Award, 1978

Brian Scott

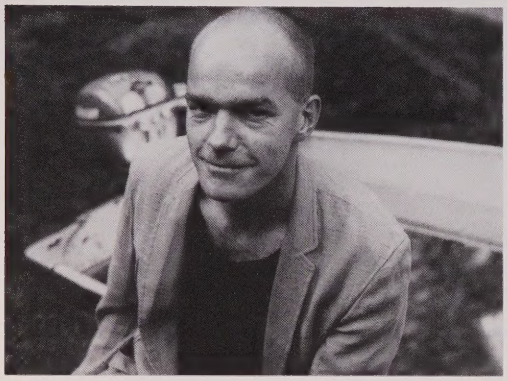
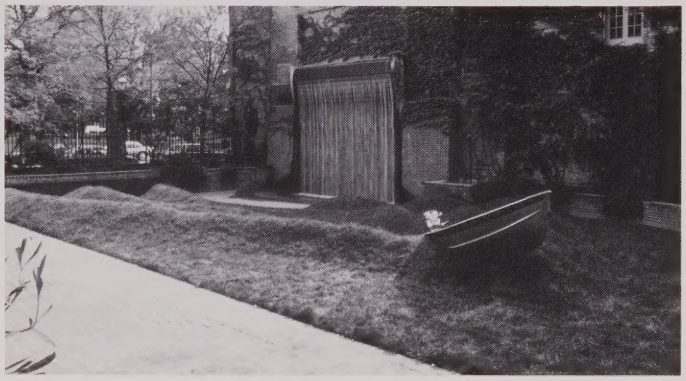


Photo: Steven Wasney



Stray Plow, 1991, mixed media installation, 19.5 x 12 m

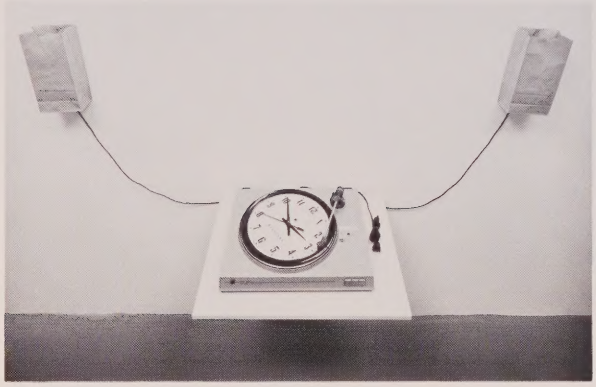


Photo: Peter MacCallum

Sounds of Duration, 1990, mixed media, 48 x 162 x 101 cm

Motorola (from *Ulterior Modem*), 1988, mixed media, 76 x 92 x 25 cm

Photo: Peter MacCallum

Subliminal, 1989, photomontage, 62 x 62 cm each panel

My art practice investigates culture as both history and fiction, finding a synthesis in mixed media installations and photographic works. I often include existing or found objects. As artifacts they retain their own aura of history and significance. Through modification and altered context they are restructured into fictions, serving as vehicles to reveal dimension in reality, rather than to abandon it. The collision of different vectors of thought can often have humorous consequences, which is a phenomenon I have given warm reception to.

The recent focus of my work has been upon the cultural space that technology occupies in relation to the experience of the private or personal, and inevitably its link to the natural. It is a reflection upon certain mechanisms of invisibility endemic in an advanced 'tool making' culture, and how these are understood and interpreted.

Brian Scott

Mixed Media Installation, Sculpture, Photography

Workshops
Available for presenting slide talks on his own work.

Guest Lectures
Emily Carr College of Art, Vancouver
York University, Toronto
University of Toronto at Sheridan College
Concordia University, Montréal
John Abbott College, Montréal

Education
St. Martin's School of Art and Central School of Art, London, England: Fine Art Honours B.A., 1975-78
John Abbott College, Montréal: C.E.G.E.P. diploma in Fine Art, 1973-75

Solo Exhibitions
1992 Forest City Gallery, London, Ontario ("Artists with Their Work" Program): *Travelling Library*
1991 Cold City Gallery, Toronto: *Travelling Library*
1991 Toronto Sculpture Garden: *Stray Plow*
1990 Cold City Gallery, Toronto: *Lingering matters in a rinse of Hydro*
1988 Cold City Gallery, Toronto: *Ulterior Modem*
1987 Cold City Gallery, Toronto: *The 68° (F) Memorial Arena Presents the Ice Follies*
1986 Pages Bookstore, Toronto
1985 Mercer Union Satellite Project at Victoria Memorial Park, Toronto: *Christopher Columbus Headquarters (mixed media environment)*
1985 Mercer Union, Toronto: *Christopher Columbus Headquarters Drawings*
1983 A.R.C. (Artculture Resource Centre) Satellite Project, at 454 King Street West, Toronto: *Going Somewhere: Sculptural Environment*
1983 The Funnel, Toronto: *'Going Somewhere' Drawings*
1981 Galerie Optica, Montréal: *Host and Guest*
1981 YYZ Artists' Outlet, Toronto: *Brian Scott*

Group Exhibitions
1992 W139, Amsterdam, The Netherlands: *Passion*
1992 Centre Culturel Canadien, Paris, France: *Parts*
1992 Outdoor sites in the Junction area, Toronto: *Localmotive*
1991 Galeria Carles Poy, Barcelona, Spain: *Parts*
1991 Cold City Gallery, Toronto: *Gallery Artists Group Show*
1990 Cold City Gallery, Toronto: *Gallery Artists Group Show*
1989 Contemporary Art Gallery/OR Gallery, Vancouver: *Vancouver/Toronto Exchange*
1989 Cold City Gallery, Toronto: *Gallery Artists Group Show*
1988 YYZ Artists' Outlet, Toronto: *Walls on Fire*
1988 Cold City Gallery, Toronto: *Gallery Artists Group Show*
1987 Republic, Toronto: *The Interior Tenement*
1986 Mercer Union satellite project, Toronto: *Projections/ Dimensions*
1986 Cold City Gallery, Toronto: *Inaugural Exhibition*
1986 Gallery 76, Toronto: *Quick Draw*
1986 A Space, Toronto: *Current Events*
1986 *Tent Canopy Project* touring 25 sites across Canada
1985 Mercer Union, Toronto: *Ex Post Factor*
1984 Gallery 76, Toronto: *The New City of Sculpture*
1983 Harridges, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Articule, Montréal: *Trois artistes de Toronto*
1982 ChromaZone, Toronto: *YYZ Monumenta*
1982 Toronto Sculpture Garden: *Down the Garden Path*
1981 Liberty Square, Rome, New York: *Group Show*
1978 Whitechapel Art Gallery, London, England: *I.L.E.A. Drawing Show*
1978 London, England: *Other Contemporaries*

Film and Video Screenings
1988 Vancouver Art Gallery, B.C.: *In Absentia*
1987 The Funnel, Toronto: *Funnel Collection Catalogue Launch*
1986 UMAS at Art Metropole, Toronto: *The Emperor's New Clothes*
1975 Outremont Cinéma, Montréal: *Quebec Animated Film Festival*

Grants/Awards
Canada Council Grants, 1985, 1988, 1991, 1992
Ontario Arts Council Grants, 1981-1986, 1990, 1991
Toronto Arts Council Grants, 1991

Selected Bibliography
Casado, Luis. *El Pais*, 13 January 1992.
Everett-Green, Robert. "The shoe store and the banker." *The Globe and Mail* (Toronto), 18 June 1986.
Fabo, Andy and Jennifer Oille. *Chromaliving*. Toronto: Chromazone Collective, 1984, (exhibition catalogue).
Gee, Brian. "Locating the Public in Public Art." *Vanguard*, October/November 1986, vol.15, no.5, pp.10-14.
Grenville, Bruce. "Brian Scott." *Parachute*, March/April/May 1983, no.30, pp.57-59.
Grenville, Bruce. "The New City of Sculpture." *C Magazine*, Fall 1984, no.3 (catalogue supplement).
Guasch, Anna. *Diari de Barcelona*, 2 January 1992.
Hobbs, Peter. "Brian Scott, Toronto Sculpture Garden." *C Magazine*, Fall 1991, no.31, pp.71-72.
Hughes, Lynn. *Three Artists from Toronto*. Montréal: Articule, 1983 (exhibition catalogue).
Hume, Christopher. "Mercer art thrives on images." *The Toronto Star*, 28 June 1985.
Kellerman, Tila. *Stray Plow*, Toronto: Toronto Sculpture Garden, 1991 (exhibition brochure).
Lypchuk, Donna. "The invisibility of information." *Vanguard*, December/January 1988/89, vol.17, no.6, p.34.
Lypchuk, Donna. "Art in the age of Aquarium." *Metropolis*, 22 September 1988.
Lypchuk, Donna. "Famous lies and illustrious disguises." *Parallelogramme*, 1985, vol.11, no.1, pp.21-26.
Lypchuk, Donna. "Brian Scott, Mercer Union." *Vanguard*, October 1985, vol.14, no.8, pp.35-36.
Mays, John Bentley. "Scott's computer sculptures poke fun at technology." *The Globe and Mail* (Toronto), September 17, 1988.
Mays, John Bentley. "Finding poetry in wood and steel." *The Globe and Mail* (Toronto), June 5, 1980.
Mays, John Bentley. *The Globe and Mail* (Toronto), 25 November 1989.
McGrath, Jerry. "Brian Scott "Ice Follies," Cold City Gallery" *C Magazine*, Summer 1987, no.14, pp.61-62.
Rans, Goldie. "The New City of Sculpture." *Vanguard*, November 1984, vol.13, no.9, pp.33-34.
Swartz, Jeffrey. *Parts*. Barcelona: Galeria Carles Poy, 1991 (exhibition catalogue).
Taylor, Kate. "Review." *The Globe and Mail* (Toronto), 24 May 1991.
Town, Elke. "The Emperor's New Clothes, Art Metropole." *Vanguard*, April/May 1986, vol.15, no.2, pp.52-53.
Webb, Marshall. "A journey around the New City of Sculpture." *Canadian Art*, Winter/December 1984, vol.1, no.2, pp.74-75.

Tom Sherman

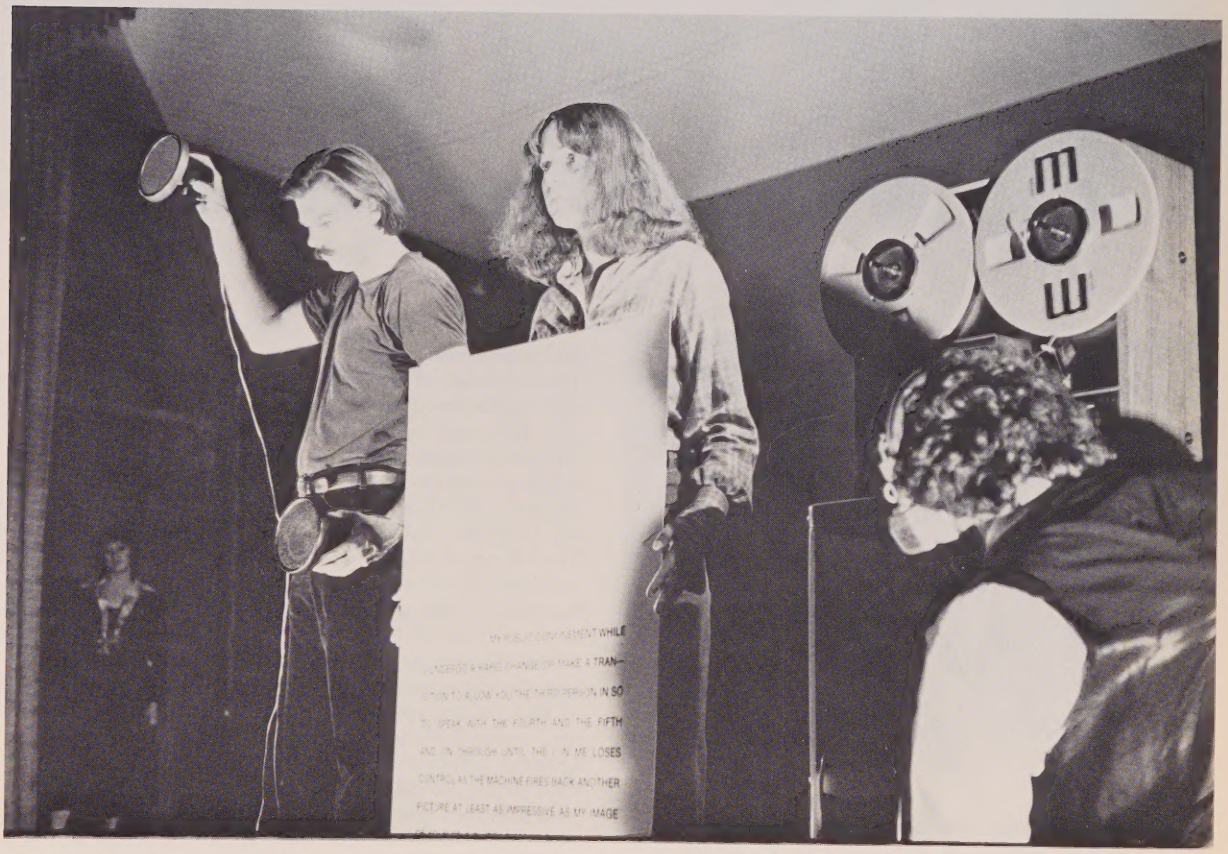


Photo: Rodney Werden

Tom Sherman performing with Cyne Cobb and Ian Murray *See the Text Comes to Read You* Toronto, 1978

Toronto multi-media artist Tom Sherman describes himself as an artist, writer and performer. Over the past decade, Sherman has been most active in the field of electronic media, working directly in audio, video, television and radio art. Sherman uses electronic media both as a vehicle for documenting and broadcasting his live performance art. His performances are often based on his writing which in turn is used and referenced in other media he employs. Tom Sherman's speciality is mixing media. Whether he is writing from photographs, exhibiting photo-enlarged texts, performing with prerecorded audio or video, or actually broadcasting his images or voice, Sherman's work is both didactic and exploitive of contemporary mass media.

Tom Sherman has exhibited, performed and published widely both domestically and internationally. His current projects involve television and radio broadcasts of his and other artists' work. Sherman also co-edits the Toronto-based cultural news magazine, *FUSE*, the continuation of *CENTERFOLD*.

Ron Shuebrook

Untitled, 1990, oil stick on paper, 76.5 x 57 cm

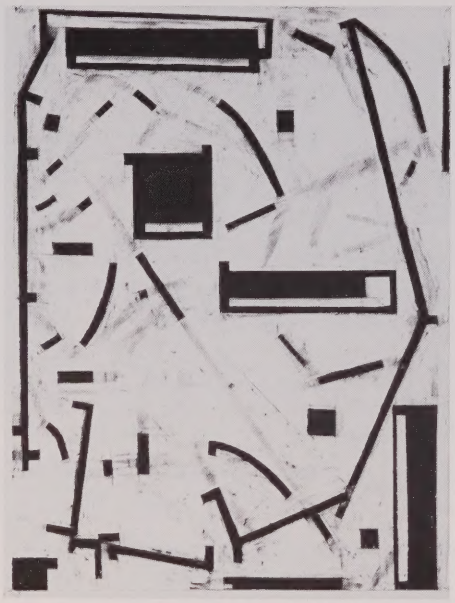
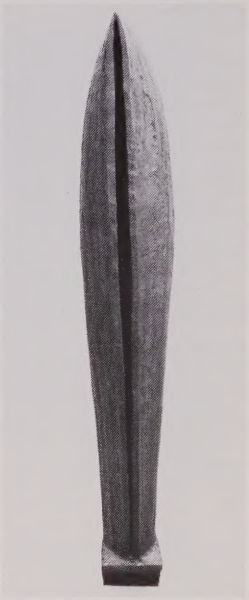


Photo: Helena Wilson

Untitled, 1992, charcoal on rag paper, 76 x 56 cm



Untitled, 1989, painted wood construction, 81 x 8 x 13 cm

"My recent works resist the establishment of a single continuous field of experience. Instead, more disjunctive relationships are set up in which linear configurations seem to be simultaneously affected by, and establish a tension with, the literal edges of the multiple geometric units that form the whole. These works disclose the history of their making and become objects of contemplation that assert a perceptual and material present, as well as the traces of the testing of visual judgement. In 1983, my late friend, the extraordinary painter John Clark, described my painting method as being 'the result of a *search* in which he [I] used a mixture of intuition and intellect to resolve the paintings ... the actual arrangement of images ... discovered by a continual reworking of the surface and a redefining of shapes.'[1]

Though John Clark's generous remarks perhaps gloss over my indebtedness to the attitudes of the most important Abstract Expressionist painters, I do aspire to an ambitious art with its parameters being continuously subject to reconsideration. Consequently, the final states of these exhibited works are intended to embody complex visual orders in which process, planes, lines and colour are integrated in tense spatial and evocative relations. The interaction of the particular elements of each work when perceived by empathetic observers are intended to evoke psychological responses akin to feelings engendered by architecture or natural phenomena. In these paintings and drawings, content is alluded to through the purposeful orchestration of chosen formal elements. Meaning is encountered through the active viewing of the pictorial spatial structures rather than through more explicit iconic compositions or narratives which obviously coerce the viewer's seeing and interpretation. I expect that the empathetic viewer will participate fully in the visual apprehension of the work and will consequently *experience* its

essential character. This is not to say that allusions to experiences beyond the obvious formal arrangements are ignored. In fact, external colour relationships, textures, visual rhythms, etc. are often the departure points for the more precise visual structure of a given work. The goal is clearly to make every element count within the ultimate state of the composition."

From Jenkner, Ingrid and Ron Shuebrook. *Ron Shuebrook in Guelph*. Guelph: Macdonald Stewart Art Centre, 1990 (exhibition catalogue).

1. John Clark, "Ron Shuebrook: Dalhousie Art Gallery, February 3-March 6, 1983", *Parachute*, June/July/August 1983, pp.48-49.

Ron Shuebrook

Painting

Workshops
Available to lecture on his own work.

Teaching Experience
University of Guelph: Chair and Professor, Department of Fine Art, 1988 to present
Ottawa School of Art, 1987-88
Nova Scotia College of Art and Design, Halifax, 1975, 1977, 1979-1985, 1986-87
York University, Toronto, 1977-79
Acadia University, Wolfville, N.S., 1973-77
University of Saskatchewan, 1972-73
Canton, Ohio: Inner City youth art classes, 1970-72
Akron Art Institute, Ohio, 1972
Kent State University, Ohio, 1970-72
Southwest Junior High School, Penn., 1968-69

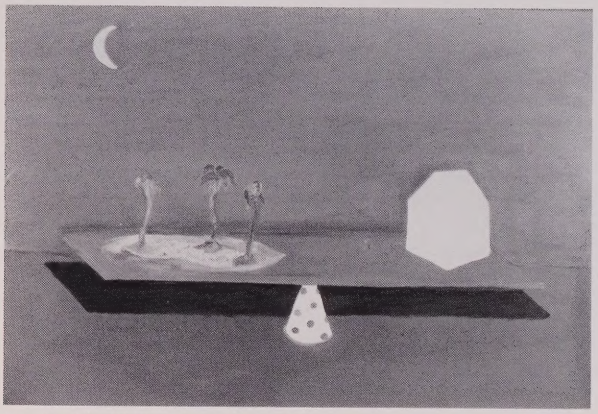
Education
Kent State University, Ohio: M.F.A., 1972
Kutztown University, Pennsylvania: B.S., M.Ed (art education), 1969
Haystack Mountain School of Crafts, 1965, 1967

Recent Solo Exhibitions
1992 Olga Korper Gallery, Toronto: *Ron Shuebrook*
1991 Galerie Bettini Marti Brummelkamp, Amsterdam, The Netherlands
1991 The Art Gallery of Peterborough
1991 Studio 21, Halifax
1990 Macdonald Stewart Art Centre, Guelph: *Ron Shuebrook in Guelph*
1990 Studio 21, Halifax
1990 Olga Korper Gallery, Toronto: *Ron Shuebrook*
1989 Forest City Gallery, London, Ontario: *Ron Shuebrook: New Paintings and Wall Constructions*
1988 Beaverbrook Art Gallery, Fredericton
1988 The Mendel Art Gallery, Saskatoon. Sask.
1988 Kitchener/Waterloo Art Gallery, Kitchener
1988 Galerie Maghi Bettini, Amsterdam, The Netherlands
1987 Olga Korper Gallery, Toronto: *Ron Shuebrook*
1987 Art Gallery of Hamilton (circulating): *Ron Shuebrook: Paintings, Drawings and Constructions—Ten Year Survey*
1986 Concordia Gallery, Montréal: *Ron Shuebrook: Recent Works*
1985 Anna Leonowens Gallery, Halifax:
1985 Art Gallery of Ontario, Toronto (circulating); Art Gallery of York University: *Ron Shuebrook: Recent Reliefs and Drawings*
1984 Olga Korper Gallery, Toronto: *Ron Shuebrook*
1984 White Water Gallery, North Bay: *Ron Shuebrook: New Reliefs*
1984 Acadia University Art Gallery, Wolfville, N.S.
1983 Eye Level Gallery, Halifax: *To them, Viet Nam is ancient history. Something the old folks talk about.*
1983 Olga Korper Gallery, Toronto: *Ron Shuebrook*
1983 Southern Alberta Art Gallery, Lethbridge
1983 Dalhousie University Art Gallery, Halifax
1982 Hudson Walker Gallery, Fine Arts Works Center, Provincetown, Mass.
1982 Gallery O, Toronto: *Ron Shuebrook*
1982 Saint Mary's University Art Gallery, Halifax (circulating): *Black and White Drawings*
1981 Galerie Sans Nom, Moncton, N.B.
1981 Anna Leonowens Gallery, Halifax
1980 Gallery O, Toronto: *Ron Shuebrook*

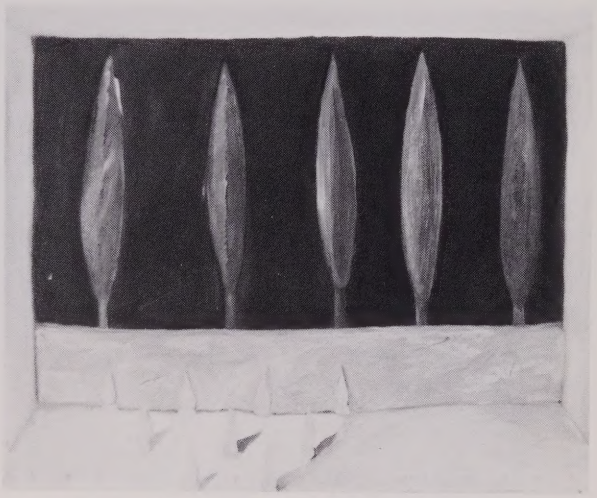
Recent Group Exhibitions
1991 Burlington Cultural Centre ("Artists with Their Work" Program): *Ric Evans, Ron Martin and Ron Shuebrook*
1991 Cleveland Center for Contemporary Art, Ohio and Macdonald Stewart Art Centre, Guelph: *Site Memory: Contemporary Art from Canada*
1990 Grunwald Gallery, Toronto: *Friends of the Gallery*
1990 Olga Korper Gallery, Toronto: *Sculpture and Wall- Dependent Constructions*
1990 Macdonald Stewart Art Centre, Guelph: *New Acquisitions*
1990 Studio 21, Halifax
1989 Saint Mary's University Art Gallery, Halifax: *Selections from the Nova Scotia Art Bank*
1989 Art Gallery of Nova Scotia: *Selections from Permanent Collection*
1989 Studio 21, Halifax
1989 49th Parallel Centre for Contemporary Canadian Art, New York
1989 Art Gallery of Windsor:
1989 Macdonald Stewart Art Centre, Guelph:
1989 Olga Korper Gallery, Toronto: *Group Exhibition*
1988 Galerie Maghi Bettini, Amsterdam, The Netherlands: *International Sculpture*
1988 Art Gallery of Nova Scotia, Halifax: *Select Acquisitions 1975-1988*
1988 Chicago, Illinois: *Chicago Art Fair*
1988 Arts Court, Ottawa: Ottawa's Corporate Art Collection: Thirteen Artists
1988 Art Gallery of Nova Scotia, Halifax (circulating to 1990); Kitchener-Waterloo Art Gallery; Art Gallery of Windsor; The Edmonton Art Gallery: *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*
1987 Ottawa School of Art: *Faculty Exhibition*
1987 National Archives of Canada, Ottawa: *Canada Council Art Bank Exhibition*
1987 Art Gallery of Windsor: *Reopening Exhibition*
1987 Art Gallery of Nova Scotia, Halifax: *Recent Acquisitions*
1987 Circulating in midwest U.S. and Canada: *Moosehead Press*
1987 Cologne Art Fair, Germany
1987 Chicago Art Fair, Illinois
1987 Galerie Graff, Montréal: *Andrews, Noestheden, Shuebrook*
1987 Buckham Project, Flint, Michigan: *Abstract Image Makers*
1986 Cologne Art Fair, Germany
1986 Dalhousie University Art Gallery, Halifax: *Visual Arts Nova Scotia 10th Anniversary Exhibition: Visual Facts '86*
1986 Acadia University Art Gallery, Wolfville, N.S.: *Aspects of the Collection*
1985 Art Gallery of Nova Scotia, Halifax: *From Different Starting Points: 150 Years of Art in the AGNS Collection*
1984 Dalhousie University Art Gallery, Halifax: *Works on Paper from the Permanent Collection*
1984 Acadia University, Wolfville, N.S.: *Recent Acquisitions*
1984 Art Gallery of Nova Scotia, Halifax: *Ars Sacra*
1984 Albert White Gallery, Toronto: *Invitational Exhibition*
1984 Anna Leonowens Gallery, Halifax: *Four Painters: Ferguson, Funnel, Shuebrook, Tomkins*
1983 Nickle Art Museum, Calgary, Alta.: *Prints from Moosehead Press*
1983 Eye Level Gallery, Halifax: *Group Exhibition*
1983 Frechen, West Germany: *International Print Biennale*
1983 Galleries in Nova Scotia: *Nova Scotia Art Bank Exhibition*
1983 Art Gallery of Nova Scotia (circulating to 1984): *Atlantic Print Exhibition*
1983 Saidye Bronfman Centre, Montréal: *Drawing—A Canadian Survey 1977-1982*
1982 Olga Korper Gallery, Toronto
1982 Eye Level Gallery, Halifax: *Drawings: Clark, Evans, Mann, McGlade, Shuebrook*
1981 Art Gallery of Nova Scotia, Halifax: *Nova Scotia on Paper*
1981 The Art Gallery at Harbourfront, Toronto: *White Art*
1981 Art Gallery of Nova Scotia, Halifax: *Collection in Progress: New Acquisitions*
1981 Saint Mary's University Art Gallery, Halifax: *Recent Acquisitions*
1981 Hudson Walker Gallery, Provincetown, Mass.: *Drawings*
1981 Secession Museum, Vienna, Austria: *5th International Biennale*
1981 Moosehead Press Gallery, Winnipeg: *Editions*
1981 Anna Leonowens Gallery, Halifax: *Moosehead Press*
1981 Gallery O, Toronto: *Works on Paper: Agnes Ivan, Jim Tiley, Ron Shuebrook*
1980 Kitchener/Waterloo Art Gallery: *Group Exhibition*
1980 Art Gallery of Nova Scotia, Halifax: *100 Works on Paper from the Canada Council Art Bank*
1980 Eye Level Gallery, Halifax: *Recent Drawings: Clark, Haigh, Shuebrook, Wainio*
1980 The Art Gallery at Harbourfront, Toronto: *Artists as Printmakers*
1980 Gallery O, Toronto: *Group Exhibition*
1980 Art Gallery of Nova Scotia, Halifax: *Permanent Collections Plus*

Selected Public and Corporate Collections
Acadia University Art Gallery, Wolfville, N.S.
Agnes Etherington Art Centre, Kingston
Air Canada, Montréal
Art Gallery of Hamilton
Art Gallery of Nova Scotia, Halifax
Art Gallery of Ontario, Toronto
The Art Gallery of Peterborough
Art Gallery of Windsor
Canada Council Art Bank, Ottawa
Canton Art Institute, Ohio
Chicago Art Institute, Illinois
Cineplex-Odeon Corporation, Toronto
Confederation Centre, Charlottetown
Dalhousie University Art Gallery, Halifax
Department of External Affairs, Government of Canada, Ottawa
Kent State University, Ohio
Kitchener/Waterloo Art Gallery
Macdonald Stewart Art Centre, Guelph
National Gallery of Canada, Ottawa
Nickle Art Museum, University of Calgary
Nova Scotia Art Bank, Halifax
Nova Scotia College of Art and Design, Halifax
Nova Scotia Department of Culture, Fitness and Recreation
Owens Art Gallery, Mount Allison University, Sackville, N.B.
Saint Mary's University Art Gallery, Halifax
Sir George Williams Art Gallery, Concordia University, Montréal
University of Saskatchewan, Saskatoon
York University, Toronto

Howard Simkins

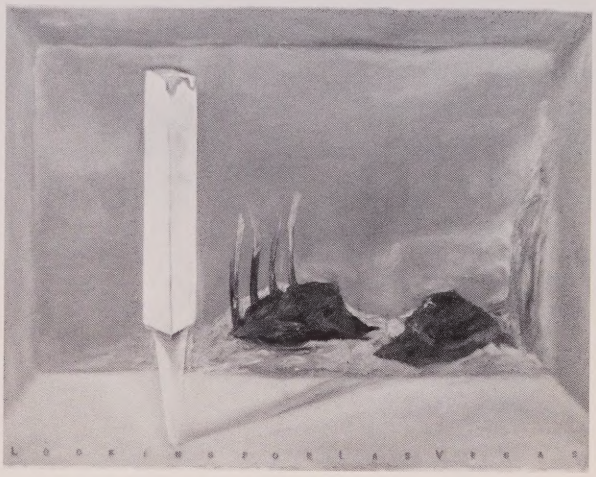


Moon Over Miami, 1986, oil on canvas, 132 x 168cm



Looking for Las Vegas I, 1987, oil on canvas, 137 x 168cm

Concord Mass. Winter 1862, 1987, oil on canvas, 198 x 198cm



Looking for Las Vegas II, 1987, oil on canvas, 132 x 152cm

I have always been interested in visual description, not necessarily in terms of a narrative, but rather a collection of images that when put together portray a personal visual sensibility.

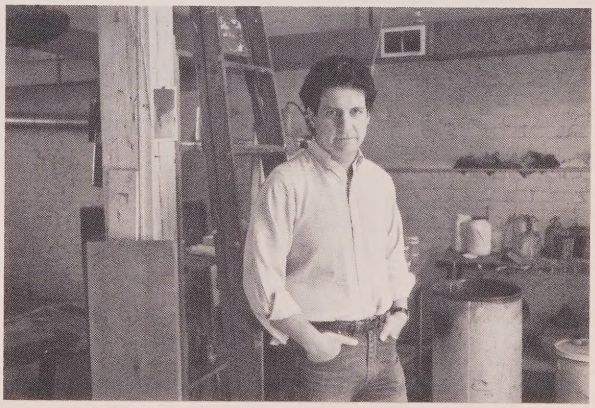


Photo: Barbara Astman

Howard Simkins

Painting and Computer Images

Workshops

Available for lectures on his own work or on painting in Toronto.

Teaching Experience

University of Toronto, Erindale Campus and Sheridan College, 1982-87
York University, Toronto, 1986-87, 1982
Ontario College of Art, Toronto, 1985-86, 1982, 1980, 1978
Queens University, Kingston, 1985
Bishop Strachan School, Toronto, 1985, 1977
Nova Scotia College of Art and Design, Halifax, 1982
Dundas Valley School of Art, 1982
Guelph University, 1978-81
Three Schools of Art, Toronto, 1976
Fanshawe College, London, Ontario, 1975

Education

Sheridan College, Toronto: Post Graduate Diploma in Computer Graphics, 1985
York University, Toronto: Honours B.A. in Fine Arts, 1972
Dickinson College, Pennsylvania, 1967-69

Solo Exhibitions

1986 Sable-Castelli Gallery, Toronto: *Howard Simkins*
1983 Sable-Castelli Gallery, Toronto: *Howard Simkins*
1981 Sable-Castelli Gallery, Toronto: *Howard Simkins*
1980 Sable-Castelli Gallery, Toronto: *Howard Simkins*
1980 Yajima Gallery, Montreal: *Howard Simkins: Tableaux Récents/Recent Paintings*
1978 Sable-Castelli Gallery, Toronto: *Howard Simkins*
1977 Sable-Castelli Gallery, Toronto: *Howard Simkins*
1976 Sable-Castelli Gallery, Toronto: *Howard Simkins*
1975 Jared Sable Gallery, Toronto: *Howard Simkins*
1974 Jared Sable Gallery, Toronto: *Howard Simkins*

Group Exhibitions

1986 Artspace, Peterborough (circulating 1986-87); Art Gallery of Algoma, Sault Ste. Marie; Southern Alberta Art Gallery, Lethbridge; Kamloops Art Gallery, British Columbia; The Surrey Art Gallery, British Columbia; Macdonald Stewart Art Centre, Guelph; Tom Thomson Memorial Art Gallery, Owen Sound; The McMichael Canadian Collection, Kleinburg; Art Gallery of Northumberland, Cobourg; Thunder Bay Art Gallery; Galerie de l'Université du Québec à Montréal: *The Romantic Landscape Now*
1984 Art Gallery of Ontario, Toronto (circulating 1984-86); The Glenbow Museum, Calgary; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Edmonton Art Gallery; Art Gallery of Algoma, Sault Ste. Marie; The Gallery/Stratford: *Toronto Painting 1984*
1984 Quebec City, Corporation Quebec 1534-1984: *Vent et Eau*
1983 The Winnipeg Art Gallery: *The Colour Connection*
1982 Scottsdale Centre for the Arts, Arizona: *Canada Festival*
1981 Art Gallery of Hamilton (circulating 1981-82); The Art Gallery at Harbourfront, Toronto; Robert McLaughlin Gallery, Oshawa; London Regional Art Gallery, Ontario; Art Gallery of Windsor; The Gallery/Stratford; Kitchener/Waterloo Art Gallery, Kitchener; Agnes Etherington Art Centre, Kingston; Rodman Hall Arts Centre, St. Catharines; Laurentian University Museum and Arts Centre, Sudbury: *Viewpoint: Twenty-Nine By Nine*
1980 Art Gallery of Ontario, Art Rental, Toronto: *The Innovative Image*
1979 Museum of Art, Fort Lauderdale, Florida: *Contemporary Canadian Art from the Collection of the Art Gallery of Ontario*
1978 The Art Gallery at Harbourfront, Toronto: *Toronto Sensibility*
1977 Hirshhorn Museum, Washington, D.C.: *Fourteen Canadian Painters*
1977 The Edmonton Art Gallery, Alberta: *New Abstract Art*
1976 Art Gallery of Hamilton and Kitchener/Waterloo Art Gallery, Kitchener: *Ontario Now*
1976 Mirvish Gallery, Toronto: *A Selection of Painting in Toronto*
1973 Jared Sable Gallery, Toronto

Selected Bibliography

Armstrong, John. *The Romantic Landscape Now.* Peterborough: Artspace, 1986 (exhibition catalogue).
Borsa, Julianna. "Washington – 14 Canadians: A Critic's Choice." *artmagazine,* May/June 1977, vol.8, no.33, pp.6-11.
Burnett, David and Marilyn Schiff. *Contemporary Canadian Art.* Edmonton: Hurtig Publishers Ltd., 1983.
Burnett, David. *Toronto Painting 1984.* Toronto: Art Gallery of Ontario, 1984 (exhibition catalogue).
Carroll, Nancy. "Howard Simkins." *Vanguard,* Summer 1980, vol.9, no.5/6, p.53.
Dault, Gary Michael. "Howard Simkins." *Canadian Art,* Fall 1986, vol.3, no.3, pp.110-112.
Greenwood, Michael. "A Selection of Painting in Toronto." *Arts Canada,* April/May 1976, no.204/205, pp.70-74.
Hale, Barry. "Out of the Park: Modernist Painting in Toronto, 1950-1980." *Provincial Essays,* 1985.
Hudson, Andrew. *14 Canadians: A Critic's Choice.* Washington D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, 1977 (exhibition catalogue).
Hudson, Andrew. "Notes on Eight Toronto Painters." *Art International,* 15 October 1975, vol.XIX, no.8, pp.23-25.
Kritzwiser, Kay. "Howard Simkins." *The Globe and Mail* (Toronto), 2 February 1974.
Littman, Sol. "Young artist's daring rivals best in the U.S." *The Toronto Star,* 25 January 1974.
Mays, John Bentley. "Howard Simkins at the Sable-Castelli Gallery." *The Globe and Mail* (Toronto), 27 October 1984.
Mays, John Bentley. "Simkins takes his art where he finds it." *The Globe and Mail* (Toronto), 10 April 1980.
Purdie, James. "Gallery Reviews." *The Globe and Mail* (Toronto), 16 September 1978.
Wilkin, Karen. "Toronto: From 'Chromaliving' to Chromatic." *ARTnews,* February 1984, vol.83, no.2, pp.133-134.

Andrew Smith

Photo: Fred Phipps

If Adam were to be born again, his last name most likely would be Smith. The essence of the name is indestructibly human and has endured the ages to assimilate every race, creed, religion, nationality and occupation. A mediocre name, by no means, but a prolific name. It has multiplied more than the rest, because it is stronger than the rest.

Amidst despair, the bare hands of the name forge out a better working and more beautiful world. When frailer names are co-opted by practices of questionable origins, the world becomes redundant, chaotic and insipid. Then, from out of history, tearing the air with hatred and vengeance, malice and deceit comes slamming a hammer — *Smith* and again *Smith* and again and again. Then more hammers slam down, hard, obliterating the muck and mire and destroying the tormented garbage. From rejected debris, on hands and knees, crawl wretched souls to glimpse the inspiration. The ringing of the hammers recedes, the world glows with rigorous harmony, only known before as secret yearnings between very common names.

Michael Snow

Photo: from film *Wavelength*

When I'm talking about my films it sometimes worries me that I give the impression that they're just a kind of documentation of a thesis. They're not. They're experiences: real experiences even if they are representational. The structure is obviously important and one describes it because it's more easily describable than other aspects; but the shape, with all the other elements, adds up to something which can't be said verbally and that's why the work 'is,' why it exists.

My work is classical in the sense that it involves a definite directing of one's concentration. The single rectangle can contain a lot. In *La Region* the frame is very important as the image is continually flowing through it and reaching to it. The frame is eyelids. It can seem sad that in order to exist a form must have bounds, limits set and setting. The rectangle's content can be precisely that. In *La Region* the frame emphasizes the cosmic continuity which is beautiful but tragic: it just goes on without us.

Michael Snow, in conversation with Charlotte Townsend.

Lisa Steele

I began working with video in 1972. Most of my work has been concerned with personal narrative and memory. When I say personal narrative I do not mean anecdotes, and when I say memory I do not mean reminiscences. I try to transform memory into the present tense so that the act of remembering becomes the tape itself. I have done many tapes that are autobiographical in content, for which I never prepare a script and consequently never know the end when I start working. The first time I watch such a tape is always a surprise. Recently I have been working with more fictionalized narratives that do have scripted texts. In these tapes I prepare a series of visuals and then write the sound track afterwards.

In both the autobiographical and fictional tapes, the most important element is detailed observation. To see very clearly and to describe that vision allows objects and events to possess equal importance with the human participants. Drama is the passage of time and video, involving a set time period for viewing, incorporating this sense of drama into the personal narrative completely naturally.

Arlene Stamp

Photo: T.E.Moore, Courtesy of Wynick/Tuck Gallery, Toronto

Gladys M. Johnston Series: Untitled #22, 1985, oil, wax medium on canvas, 165.10 x 226.06 cm.

Photo: T.E.Moore, Courtesy of Wynick/Tuck Gallery, Toronto

Gladys M. Johnston Series: Untitled #11, 1983, oil, wax medium on canvas, 167.64 x 228.60 cm.

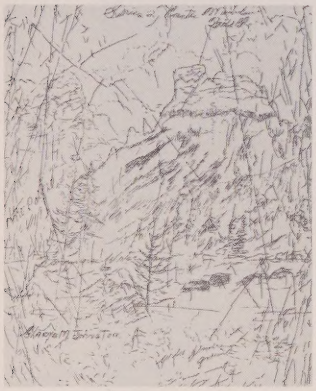


Photo: T.E.Moore, Courtesy of Wynick/Tuck Gallery, Toronto

Gladys M. Johnston Series: Turquoise Water, 1986, pigment, marker pen, acrylic matte varnish on plexiglas, 243.84 x 203.20 cm.

Photo taken from the videotape *"I am an artist, my name is..."* by Elizabeth MacKenzie and Judith Schwarz, 1986.

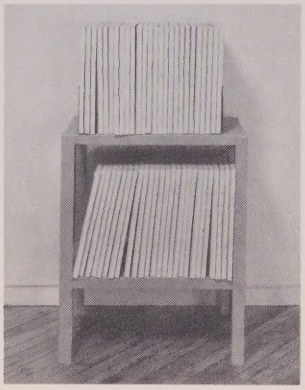


Photo: Peter MacCallum, Courtesy Wynick/Tuck Gallery, Toronto

Read (Red), 1987, unmixed Lefranc and Bourgeois oil colours and oil medium on canvas, 52 panels, 45.72 x 45.72 cm each.

At this point in time, my work appears to fall into three distinct groups; the work based on appropriated imagery from the oeuvre of Gladys Johnston, the work arising out of my collaboration with Toronto artists Janice Gurney and Elizabeth MacKenzie, and the work arising out of my investigation of the colour red using Lefranc and Bourgeois ready-made colours.

Although each group of work has a quite distinctive appearance, the difference arises out of what at first appears to be the subject of the work. That difference tends to disappear when the viewer moves from a consideration of ostensible subject to more fundamental concerns and information revealed through the materials and the making of the work.

None of my work is based on what might be called original imagery. In fact the images I work with share a certain banality. This helps to prevent them from being associated with me personally. By dissociating myself personally from the expressive content of the imagery, I free myself to explore structure and to immerse myself in structuring. In this way I, like the viewer, seek insight.

Arlene Stamp

Painting and Drawing

Workshops
Available for workshops on the use of reprographic techniques in hand-made work, on appropriation/collaboration and the art-making process, or on the work of Gladys Johnston and its relation to her own work.

Teaching Experience/Guest Lectures
Mercer Union, Toronto, Guest Lecture, 1987
Ontario College of Art, Toronto, Guest Lecture, 1987
The Banff Centre School of Fine Arts, Alberta, Guest Lecture, 1987
University of Lethbridge, Alberta, Guest Lecture, 1987
Powerhouse, Montreal, Guest Lecture, 1986
Emily Carr College of Art, Vancouver, Painting Instructor, 1986
School of Continuing Studies, University of Toronto, Increasing Your Art Awareness, 1984-85
Faculty of Continuing Studies, University of Calgary, Canadian Art History, 1982-83
Alberta College of Art, Calgary, Instructor, 1980-83
London South Secondary School, Ontario, 1960-63

Education
University of Calgary, M.F.A. Program, Painting, 1979-80
The Banff Centre School of Fine Arts, Alberta, 1979
University of Calgary, Alberta, B.F.A., Painting, 1979
Emma Lake Workshop, Saskatchewan, 1978
Alberta College of Art, Calgary, 1971-76
University of Western Ontario, London, B.A., 1960

Solo Exhibitions
1988 Stride Gallery, Calgary: *Re:red*
1987 Wynick/Tuck Gallery, Toronto: *Arlene Stamp: Ready-made Red*
1987 Southern Alberta Art Gallery, Lethbridge: *Arlene Stamp: The Gladys M. Johnston Series*
1986 Tom Thomson Memorial Art Gallery, Owen Sound
1986 Wynick/Tuck Gallery, Toronto: *Arlene Stamp: New large scale drawings on Plexiglas: The Gladys M. Johnston Series*
1984 Wynick/Tuck Gallery, Toronto: *Arlene Stamp: Paintings: The Gladys M. Johnston Series*
1983 The Nickle Arts Museum, Calgary, Alberta

Group Exhibitions
1988 YYZ, Toronto: *Information Systems*
1987 Oakville Galleries: *The Contemporary Landscape*
1987 S.L. Simpson Gallery, Toronto: *At the Threshold*
1987 The Gallery/Stratford: *Graphic Perspectives: Drawings by Melvin Charney, Medrie McPhee, Arlene Stamp*
1987 Charles G. Scott Gallery, Emily Carr College of Art, Vancouver: *Transference*
1986 Wynick/Tuck Gallery, Toronto: *New Work*
1987 Walter Phillips Gallery, Banff: *Transference*
1987 Mercer Union, Toronto: *Acknowledgements*
1986 Powerhouse, Montreal: *Je, Tu, Elle*
1986 Gallery 76, Toronto: *Electrographics*
1984 Alberta College of Art, Calgary: *A Measure of Success*
1984 The Glenbow Museum, Calgary: *New Acquisitions*
1982 Alberta College of Art, Calgary: *Faculty Exhibition*
1982 The Nickle Arts Museum, Calgary: *Alberta Art Foundation - Recent Acquisitions*
1982 Gallery Quan, Toronto: *New Views from the West*
1981 Off Centre Centre, Calgary, Alberta: *Arlene Stamp and Evan Penny*
1981 Beaver House Gallery, Edmonton, Alberta: *Playful Objects*
1980 The Nickle Arts Museum, Calgary, Alberta: *Playful Objects*

Awards/Grants
Canada Council Grants 1983, 1984, 1988
Ontario Arts Council Grants 1985, 1986

Collections
Alberta Art Foundation, Edmonton
The Banff Centre, Alberta
Canada Council Art Bank, Ottawa
The Glenbow Museum, Calgary, Alberta
The Robert McLaughlin Gallery, Oshawa

Bibliography
Corbeil, Carole. "Arlene Stamp, The Gladys M. Johnston series." *The Globe and Mail* (Toronto), 3 April 1986.
Doolittle, Lisa, Heather Elton, and Mary-Beth Laviolette (Interviewers). "Appropriation: when does borrowing become stealing?" *The Last Issue*, Autumn 1987, p.23.
Grenville, Bruce. "Arlene Stamp, Wynick/Tuck Gallery, Toronto." *Parachute*, Fall 1986, no.44, pp.63-64.
Grenville, Bruce. *Arlene Stamp, The Gladys M. Johnston Series.* Lethbridge: Southern Alberta Art Gallery, 1987 (exhibition catalogue).
Grenville, Bruce. *At the Threshold: Representation and Identity.* Toronto: S.L. Simpson Gallery, 1987.
Mays, John Bentley. "Acknowledgements: collaborative works by Janice Gurney, Elizabeth MacKenzie and Arlene Stamp, at Mercer Union." *The Globe and Mail* (Toronto), 26 February 1987.
McGill Balfour, Barbara and Randy Hemminghaus. "Je, Tu, Elle, Powerhouse." *C Magazine*, 1987, no.13, pp.73-74.
Patton, Andy. *Information Systems.* Toronto: YYZ Artists' Outlet, 1988 (exhibition catalogue).
Tousley, Nancy. "Appropriated art still has voice of its own." *Calgary Herald*, 13 October 1983.
Tousley, Nancy. "Arlene Stamp, Nickle Art Museum, Calgary." *Vanguard*, February 1984, vol.13, no.1, p.49.
Tousley, Nancy. "Art college exhibits a show of strength." *Calgary Herald*, 18 January 1985.
Tousley, Nancy. "Developing artists move in two different directions." *Calgary Herald*, 18 June 1981.
Tousley, Nancy. "Vernacular images raised to art of a higher order." *Calgary Herald*, 9 April 1987.
Webb, Marshall. "Arlene Stamp, Wynick/Tuck." *Vanguard*, February 1985, vol.14, no.1, pp.34-35.
Webb, Marshall. "Arlene Stamp, Paintings: The Gladys M. Johnston Series." *Canadian Art*, Spring 1985, vol.2, no.1, p.24.

Barbara Sternberg

Frame enlargement from *Transitions*, 1982, 16mm, colour, sound, 10 min.

Still from *The Good Times*, 1974, 16mm, b/w, sound, 10 min.

Still from *A Trilogy*, 1985, 16mm, colour, sound, 45 min.

Still from *A Trilogy*, 1985, 16mm, colour, sound, 45 min.

Frame enlargement from *Opus 40*, 1979, 16mm, colour, sound, 15 min.

I am interested in working in film, keeping foremost in mind the nature of the medium itself. I am interested in having filmic devices and the film's structure express the content of a film; in motion, colour, form carry meaning. I am also interested in working in film at the points where film and life intersect: time, motion, repetition, perception of reality, memory are all areas of concern that I think, read, and make films about. Film is very suited by its nature to an investigation or representation of these concepts.

Barbara Sternberg

Film

Workshops
Available for workshops on film production for adults or children, in super-8 or 16mm. Also interested in lecturing on her own work, or on other topics such as experimental film, film theory, and media literacy.

Teaching Experience/Guest Lectures
Nova Scotia College of Art and Design, Halifax, Guest Lecture, *Experimental Film*, 1987
Cinemama, Montreal, Guest Lecture, *Women Experimental Filmmakers*, 1987
York University, Toronto, Lecturer, Film Dept., 1986-87
Mainfilm, Montreal, Guest Lecture, *Exhibition and Distribution of Experimental Film*, 1986
Impact Art Conference, Toronto, Guest Lecture, *Film and Art*, 1986
International Women's Year, Charlottetown, P.E.I., *Women Filmmakers*, 1982
Mount Allison University, Sackville, New Brunswick, Lecturer, Education Dept., 1978-79
Northview Heights Secondary School, Teacher, Grades 10-12, 1968-72

Education
Ryerson Polytechnical Institute, Toronto: Diploma, Media Studies, 1974
Ontario College of Education, Toronto: Teacher's Certificate, 1967
University of Toronto: B.A., 1966

Selected Screenings
1987 A Space, Toronto, Mayworks: Aesthetics of Labour: *Opus 40*
1986 Art Gallery of Ontario, Toronto, Experimental Film from 3 Continents: *A Trilogy*
1986 National Gallery of Canada, Ottawa, Songs of Experience: *Transitions*
1986 Vancouver International Film Festival: *A Trilogy*
1986 Cinemama: *A Trilogy*
1985 Cumberland 3, Toronto, Festival of Festivals: *A Trilogy*
1983 Canadian Images, Peterborough: *Opus 40* and *Transitions*
1983 Mount Saint Vincent University Gallery, Halifax, Mirrorings: *Transitions* and *The Good Times*
1981 Canada House, London, England: *Opus 40*

Awards/Grants
Atlantic Film Festival, Best Film, Script, *Transitions*, 1982
Canada Council Grant, 1983
Ontario Arts Council Grant, 1986
Toronto International Film Festival, 1st Prize, Experimental Film, *Opus 40*, 1980

Bibliography
Currie, St. Clair. "The Atlantic Film and Video Festival." *Arts Atlantic 16*, Spring 1983, vol.4, no.4, p.35.
Marshy, Leila. "The Last Cinémama." *Cinema Canada*, February 1987, no.138, p.18.
Redgrave, Felicity. "Mirrorings at Mount Saint Vincent University." *artmagazine*, December 1982/January/February 1983, vol.14, no.61, p.43-44.

Filmography

A Trilogy	1985	16mm	colour	sound	45 min.
Transitions	1982	16mm	colour	sound	10 min.
(A) Story	1981	Super-8	colour	sound	15 min.
...the waters are the beginning and end of all things	1980	16mm	colour	sound	7 min.
Opus 40	1979	16mm	colour	sound	15 min.
Study in Blue and Pink	1976	Super-8	colour	sound	3 min.
The Good Times	1974	16mm	b/w	sound	10 min.

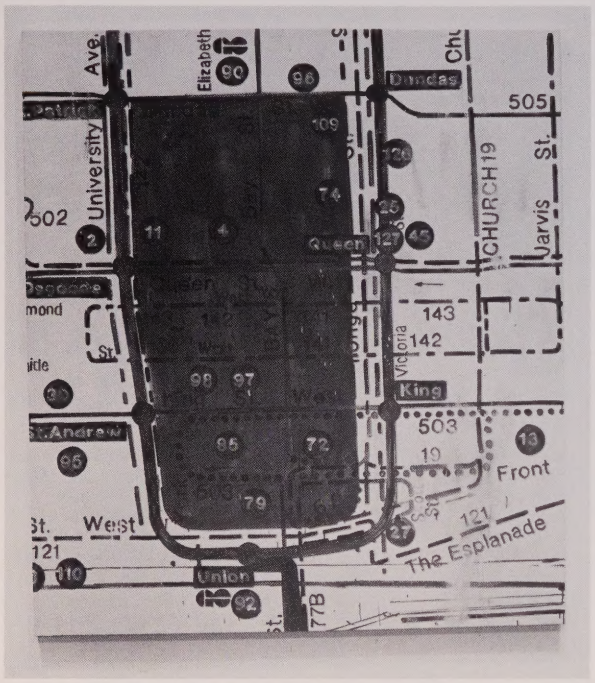
Louis Stokes

Photo: Ron Smith

For the past three years I have been exploring the concept of fences: sculptures which create intimate space through defining limits and directing movement. These sculptures are not static: through parallelogram construction, light weight, hinges, they can be transformed into different formations. The sculptures are intimately related to the space they occupy, radically changing within different environments.

Direct spectator involvement is a central aspect of my environmental/participatory sculpture. Because of the natural physical movement through and around these sculptures, in previous exhibitions various dance groups have choreographed movement with the sculptures. The dancers have illustrated some of the spatial qualities of the sculpture that everyone can experience. This movement through and around the sculptures unfolds a single individual's boundaries in examining and ultimately shaping the interior space of the self.

Richard Storms



Downtown Green Space – Proposed, 1992, oil on canvas, 165.1 x 147.32 cm

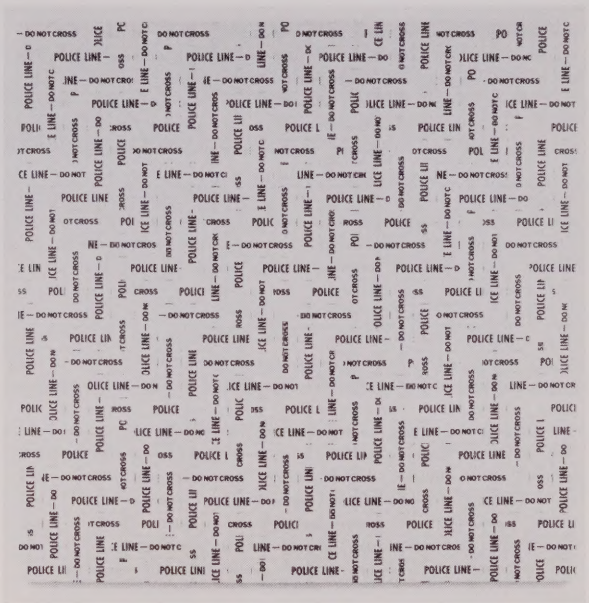
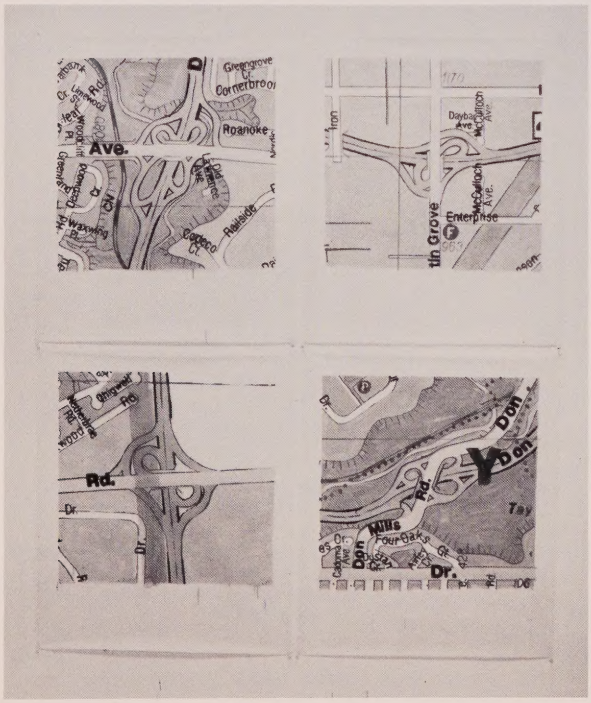


Photo: Tom Skudra

Police Line, Twill, 1993, woven barricade tape, 182.88 x 182.88 cm



4 Maps, 1993, oil on vellum, 106.68 x 91.44 cm each

Photo: Dana Storms

My recent work utilizes maps, signs and other collected materials in which factual information is used and manipulated to examine concepts of functional representation and the recognizability of abstraction. I am interested in the "invisible" images, the generic abstractions found in my local environment. These culturally derived images are explored and developed to reveal potential new meanings.

Richard Storms

Painting, mixed media

Workshops/Lectures
Available to lecture on his own work and on the topic of the recognizability of abstraction in the local environment. Also available for workshops on the use of overhead projectors and xerox images.

Teaching Experience/Guest Lectures
Bishop's University, Lennoxville, Québec, Instructor, 1993
York University, Toronto, Assistant Professor and Course Director, 1989-90, 1991-93
Bishop's University, Lennoxville, Québec, Guest Lecturer, 1992
University of Windsor, Guest Lecturer, 1992
Nova Scotia College of Art and Design, Halifax, Guest Lecturer, 1986, 1992
Toronto School of Art, Guest Lecturer, 1991
Dundas Valley School of Art, Guest Lecturer, 1988
Mount Allison University, Sackville, New Brunswick, Guest Lecturer, 1988
York University, Toronto, Guest Lecturer, 1987
University of Victoria, British Columbia, Instructor, 1986, 1987
Rodman Hall Arts Centre, St. Catharines, Guest Lecturer, 1986
University of Guelph, Guest Lecturer, 1986
Sheridan College, Oakville, Guest Lecturer, 1986
Trent University, Peterborough, Guest Lecturer, 1985

Education
York University, Toronto, MFA, 1981-83
University of Regina, Saskatchewan, BFA, 1978-81
The Banff Centre School of Fine Arts, Alberta, 1980

Solo Exhibitions
1993 Kamloops Art Gallery, British Columbia
1993 136 Adelaide Street East, Toronto: New Works
1992 Gallery 101, Ottawa: *Ra Ra Ra*
1991 Wynick/Tuck Gallery, Toronto: *Richard Storms: New Paintings*
1990 Wynick/Tuck Gallery, Toronto: *Richard Storms: New Paintings*
1988 Wynick/Tuck Gallery, Toronto: *Richard Storms: New Paintings*
1987 Wynick/Tuck Gallery, Toronto: *Richard Storms: New Paintings*
1987 Welch Gallery, Woodlawn, Ontario
1985 Art Gallery of Northumberland, Cobourg: *Richard Storms: Paintings*
1985 Wynick/Tuck Gallery, Toronto: *Richard Storms: New Paintings and Works on Paper*
1984 Wynick/Tuck Gallery, Toronto: *Richard Storms: New Paintings*
1984 662 King Street West, Toronto: *Studio Exhibition*
1983 Mercer Union, Toronto: *Constructions*
1982 Eye Revue Gallery, Toronto

Group Exhibitions
1993 University of Waterloo Art Gallery: *Canadian Contemporary Works on Paper*
1992 Glendon Gallery, Toronto: *Brief Window*
1992 McMichael Canadian Collection, Kleinburg: *Legal Perspective: Selected Works from the Collection of Osler, Hoskin & Harcourt*
1991 Chicago, Illinois: *Chicago International Art Exposition*
1990 Navy Pier, Chicago: *Chicago International Art Exposition*
1990 Grunwald Gallery, Toronto: *Friends of the Gallery*
1990 Sheridan College, Oakville: *Some Recent Canadian Drawings*
1987 Van Straaten Gallery, Chicago: *Landscape*
1987 Oakville Galleries: *The Contemporary Landscape*
1986 Van Straaten Gallery, Chicago: *Summer Group Exhibition*
1986 Artspace, Peterborough (circulating 1986-87); Art Gallery of Algoma, Sault Ste. Marie; Southern Alberta Art Gallery, Lethbridge; Kamloops Art Gallery, British Columbia; Surrey Art Gallery, British Columbia; Macdonald Stewart Art Centre, Guelph; Tom Thomson Memorial Art Gallery, Owen Sound; McMichael Canadian Collection, Kleinburg; Art Gallery of Northumberland, Cobourg; Thunder Bay Art Gallery; Galerie de l'UQAM, Université du Québec à Montréal: *The Romantic Landscape Now*
1986 Cologne Art Fair, West Germany: *Art Cologne '86*
1985 Mercer Union, Toronto: *Ex Po$t Factor*
1985 Art Gallery of York University, Toronto: *Re: Union*
1985 ARC (Artculture Resource Centre), Toronto: *Interior Rites: Domestic Scenes and Rituals*
1985 Sarnia Public Library and Art Gallery: *Toronto Now*
1984 Wynick/Tuck Gallery, Toronto: *Gallery Artists*
1983 Glendon Gallery, Toronto: Artists' Choice: *New Faces*
1983 IDA Gallery of the Fine Arts Building, York University, Toronto: *MFA Graduate Exhibition*
1982 IDA Gallery of the Fine Arts Building, York University, Toronto: *Group Exhibition*
1982 Mendel Art Gallery, Saskatoon: *Saskatchewan Open '82*
1981 Norman Mackenzie Art Gallery, Regina: *BFA Graduate Exhibition*
1981 IDA Gallery of the Fine Arts Building, York University, Toronto: *Group Exhibition*
1980 Norman Mackenzie Art Gallery, Regina: *College and Broad*
1980 Mendel Art Gallery, Saskatoon: *Saskatchewan Open*
1979 Norman Mackenzie Art Gallery, Regina: *Drawing – A Non-Media Concern*

Collections
Canada Building Supplies, Toronto
Canada Council Art Bank, Ottawa
Citibank Canada
City of Toronto
Davies, Ward & Beck, Toronto
Department of External Affairs, Ottawa
Fulcrum North Collection, Peterborough
Guaranty Trust, Toronto
Ministry of Government Services, Toronto
Nova Corporation, Calgary
O.M.E.R.S. (Ontario Municipal Employees Retirement Board), Toronto
Osler, Hoskin & Harcourt, Toronto
Petro Canada, Calgary
The Prudential Insurance Co. of America, New Jersey
Toronto Dominion Bank, Toronto
TransCanada Pipelines, Toronto
University of Alberta, Edmonton
Weir and Foulds, Toronto
Xerox of Canada Ltd., Toronto

Awards/Grants
Canada Council Grants, 1986, 1987, 1990, 1993
Ontario Arts Council Grants, 1983-85, 1987, 1989, 1991

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Armstrong, John. *The Romantic Landscape Now*. Peterborough: Artspace, 1986 (catalogue).
Bice, Megan. *Toronto Now*. Sarnia: Sarnia Public Library and Art Gallery, 1985 (catalogue).
Carpenter, Ken. "In Review." *Art Post*, April/May 1987, vol.4, no.4, p.11.
Critoph, Mark. "The Typography of Art." *Studio*, March/April 1993, vol.11, no.1, pp.20-24, 53.
Day, Peter. "The Romantic Landscape Now." *Canadian Art*, Fall/September 1986, vol.3, no.3, p.29.
Genereux, Linda. "Liberal Tendencies." *Canadian Art*, Spring 1987, vol.4, no.1, pp.26-28.
Holubizky, Ihor. "Private Eye: Richard Storms investigates the vocabulary of paint." *Canadian Art*, Summer 1991, vol.8, no.2, pp.54-57.
Lupri-Esker, Claudia. *Re: Union*. Toronto: York University, 1985 (catalogue).
Mays, John Bentley. "New painting's retreat from conviction." *The Globe and Mail* (Toronto), 30 November 1985.
Mays, John Bentley. "Richard Storms at the Wynick/Tuck Gallery." *The Globe and Mail* (Toronto), 15 November 1984.
Moldofsky, Mitch. "In Review." *Art Post*, January/February 1985, vol.2, no.4, p.8.
Sinclair, Richard A. "Richard Storms, Wynick/Tuck Gallery." *Vanguard*, February/March 1986, vol.15, no.1, pp.57-58.
Smart, Stephen and Susan Gustavison. *Legal Perspective: Selected Works from the Collection of Osler, Hoskin and Harcourt*. Kleinburg: McMichael Canadian Collection, 1992 (catalogue).
Tancock, Martha. "Landscapes will leave Artspace for cross-country tour." *The Peterborough Examiner*, 27 March 1986.
Taylor, Kate. "Shaping a translation of language." *The Globe and Mail* (Toronto), 28 February 1992.
Viau, René. "Toronto: La Pure et la richissime." *Beaux Arts*, June 1988, no.58, pp.100-104.
Webb, Marshall. "Read: Landscape." *C Magazine*, Spring 1986, no.9, pp.75-76.
West, Anne. *Richard Storms: Paintings*. Toronto: Glendon Gallery, 1985.

Shin Sugino

Shin Sugino was born in Japan, and was educated in an orphanage maintained and staffed by European and North American religious. He emigrated to Canada at the age of 19, as an apprentice printer, and is now a Canadian citizen.

Sugino's photographs reflect both his Japanese childhood and his Western education and adult life. He works mostly in black and white, using strong contrast to present his subject as simple and intensely as possible. His colour photographs approach the monochrome starkness of his black and white images. He believes that, as in Japanese painting, the simpler the image, the stronger the message.

In 1973, Sugino travelled in Spain, Portugal, Switzerland and France, where he found significance not in the major landmarks of Western culture but in little everyday things and ordinary moments.

Carol Sutton

Photo: André Fauteux

Quality is the intangible element that is most important in my painting. Formal considerations have no value in terms of quality. No issues are important to my painting except this mysterious part of picture-making — picture quality. I want my painting to be abstract, not complicated, but rather concise and expressive. I need to be in touch with the materials I use, and to find a structure that allows my painting to be abstract. Any way I choose to apply paint is viable — brush, sponge, roller, spray-gun, any tool or technique. Variance in paint applications affects the colour and surface of the painting. The more different stuff mixed into the paint, making it matte or shiny, transparent or opaque, establishes a dimension — a colour space. Colour is often the inspiration for my painting. A colour will often suggest to me a paint handling or application that will heighten its expression. In turn the colour mood qualities help me choose a configuration. Actually it is a combination of selecting a colour for its different qualities and a way to distribute that colour. This is an intuitive process that comes from practice. Small discoveries made through painting one picture will go into the next one and so on. Painting is a long-term practice.

Gail Swithenbank

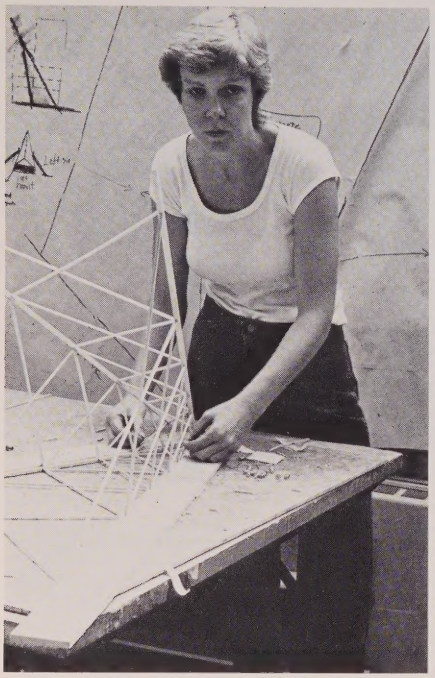


Photo: Gregory Dru

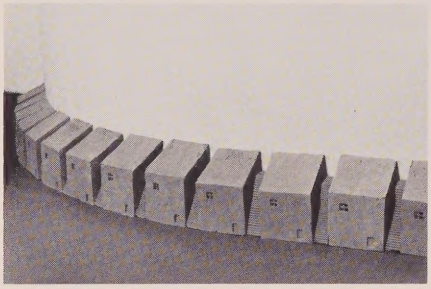


Photo: The artist

Floor Installation, 1982 (Sculpture Centre, NY), fired and unfired clay, units 3" x 4"

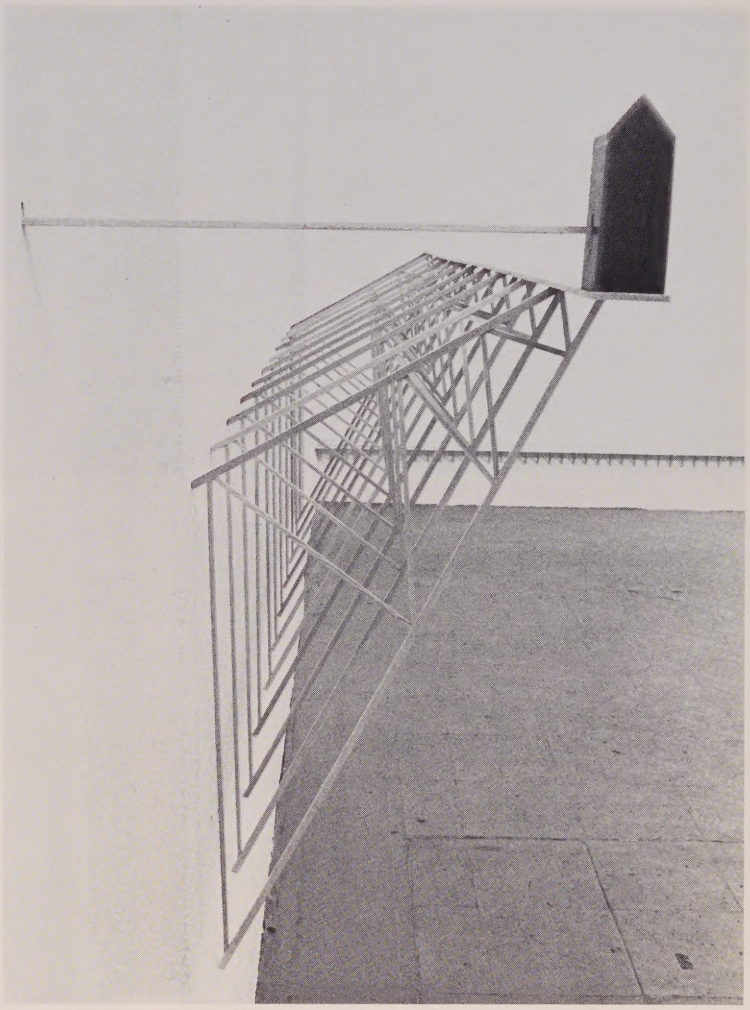


Photo: The artist

Room Installation, 1982 (Artists Space, NY), wood, wax, unfired clay

The pieces that I refer to as "houses" are installations designed for particular existing spaces. The houses are constructed from materials such as raw clay, wax, wood or concrete, depending upon the landscape formed by the space in which the houses are installed. The shape of the houses is also a function of that interior space. Once dismantled and removed, the structures continue to exist only in a documented form.

The houses are designed to reinforce and extend the architectural qualities of the space. Their miniature scale makes the surrounding space proportionately monumental, and this monumentality provides a referential trigger to other spaces. The pieces thus work on three levels: the interiors of the houses, the houses as they relate to the topography created by the installation, and the mental extension of that topography to the real space.

The installations provide a medium by which to express fantasies associated with space and arising from the unknown – precarious steps, secret places, trap doors, and so on. By design, however, the houses are of low visibility, so that the subtlety of the houses and their detail may also intensify the appreciation of the architectural elements of the space and enhance the feeling of satisfaction one experiences in the discovery of something secret.

The concept of the house installation is derived from my interest in urban archeology. Many older buildings are characterized by outer structures of various forms on their roofs, exterior rampways between buildings, mysterious passageways, and walls showing demarcations from adjacent demolished buildings. The materials used for these details (that is, poured tar surfaces), give these older buildings an organic appearance that I seek to reproduce with the surface material that I employ.

Gail Swithenbank

Clay and wood installation pieces

Workshops
Available for workshops in sculpture/installation and welcomes participatory interaction during construction and installation.

Teaching Experience
Burlington Cultural Centre, Ontario, Guest Lecturer – "Understanding Contemporary Art," 1980
McMichael Canadian Collection, Kleinburg, Education Lecturer, 1973-75

Education
Hunter College, New York, MA in Fine Art, 1975-77
York University, Toronto, Honours BA in Fine Art, 1971-75
University of Toronto, School of Architecture, Architectural History, 1979
Humber College, Toronto, Architectural and Mechanical Drafting, 1979

Exhibitions
1982 Mercer Union, Toronto: *Sealed Orders*
1982 Artists Space, New York: *Facades, Landscapes, Interiors*
1982 The Sculpture Center, New York: *East Coast Clay*
1982 P.S. 122, New York
1981 55 Mercer Gallery, New York
1978 Open Studio, New York
1976 Hunter College Art Gallery, New York
1975 Open Studio, New York
1975 Visual Arts Gallery, York University, Toronto
1973 Bethune College Art Gallery, Toronto

Awards
Canada Council Project Cost Grant, 1982
Ontario Arts Council Materials Grants, 1982, 1975
Canadian Consulate General Materials Award, 1982

Vincent Tangredi

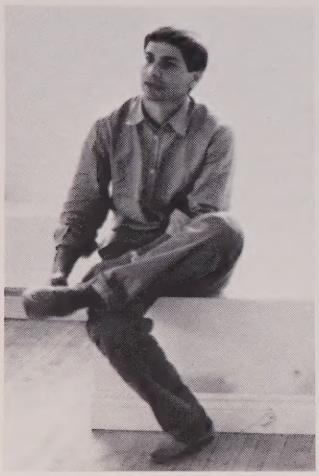


Photo: Lupe Rodriguez

The Coronation (of the Devil's Pig), 1983, polychrome wood carving, 73.7 x 223.5 x 30.48 cm overall. Courtesy of the Carmen Lamanna Gallery, Toronto

The Devil's Pig, 1983, fresco, canvas, mounted on aluminum honeycomb panel, 213.4 x 182.9 cm. Courtesy of the Carmen Lamanna Gallery, Toronto

Three Living — Three Dead, 1983, fresco, canvas, mounted on aluminum honeycomb panel, 213.4 x 182.9 cm. Courtesy of the Carmen Lamanna Gallery, Toronto

The works in themselves, the sculptures and frescoes, are in search of an expression of a divine harmony, to be of a concrete and material expression, an architecture, a plan, mysteriously inspired.

The fresco *Three Living — Three Dead* is one of such expression. Shown are three monks (from the order of Friars Minor) — one riding naked on a horse, two weighed down by heavy bags — symbolically carrying their own mortal remains. Death laughs in the background.

The Devil's Pigs, another fresco, portrays a child paying homage or welcoming the pleasures of vice — a struggle based on the Catholic theory of sinfulness between man's aspiration toward goodness. The wild boar receives the crown, its disposition an attribute of lust personified and passivity receiving such pleasure. This historical relationship is the basis for the architecture or plan.

Statement taken from the *Fifth Biennale of Sydney* catalogue, 1984.

Vincent Tangredi

Painting and Sculpture

Workshops
Available to conduct workshops on the methods of painting and sculpture.

Guest Lectures
Tel-Hai Art School, Israel, 1984
City Art Institute, Sydney, Australia, 1984
Sydney College of the Arts, Australia, 1984
Institute of Modern Art, Brisbane, Australia, 1984
Institute for the Conservation of Cultural Material, Sydney, Australia, 1984
National Conference, Sydney, Australia, 1984
University of Waterloo, 1983
Ontario College of Art, Toronto: *Of the Four Considerations*, 1983
Ontario College of Art, Toronto: *1902*, 1982
Ontario College of Art Annex, Toronto: *Breaking a New Record*, 1977
Nova Scotia College of Art and Design, Halifax: *Beautiful Blud II* 1976

Education
Ontario College of Art, Toronto: A.O.C.A., 1970-73

Solo Exhibitions
1986 Carmen Lamanna Gallery, Toronto
1985 Macdonald Stewart Art Centre, Guelph
1984 P.S.1 (Project Studios One), The Institute for Art & Urban Resources, Inc., Long Island City, New York
1984 49th Parallel Centre for Contemporary Canadian Art, New York
1983 Carmen Lamanna Gallery, Toronto
1982 Carmen Lamanna Gallery, Toronto: *Of the Four Considerations*
1980 Carmen Lamanna Gallery, Toronto: *Bacio*
1978 Carmen Lamanna Gallery, Toronto: *The Whole Course of Art History as Menu*
1978 Carmen Lamanna Gallery, Toronto: *C-3 Breaking a New Record*
1976 Carmen Lamanna Gallery, Toronto: *Transitions: Part B for the Production of the Attractive Male*
1976 Carmen Lamanna Gallery, Toronto: *Beautiful Blud: Part A for the Production of the Attractive Male*
1975 Carmen Lamanna Gallery, Toronto
1974 A Space, Toronto
1973 Ontario College of Art, Toronto

Recent Group Exhibitions
1985 Thomas Barry Fine Arts, Minneapolis, Minnesota: *Contemporary Canadian Painting*
1984 Carmen Lamanna Gallery, Toronto: *John Brown, General Idea, Ron Martin, Vincent Tangredi*
1984 Art Gallery of Ontario, Toronto (circulating 1985-86); The Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Gallery/Stratford; The Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba: *Toronto Painting '84*
1984 Art Gallery of Northumberland, Cobourg: *Art and Audience*
1984 Art Gallery of New South Wales, Sydney, Australia: *Fifth Biennale of Sydney*
1983 London Regional Art Gallery, Ontario: *The Hand Holding the Brush: Self-Portraits by Canadian Artists*
1982 Carmen Lamanna Gallery, Toronto
1981 Carmen Lamanna Gallery, Toronto
1980 Carmen Lamanna Gallery, Toronto
1979 Galerie Marielle Mailhot, Montreal, Quebec
1978 Carmen Lamanna Gallery, Toronto: *Drawing Exhibition*
1978 Kunsthalle Basel, Switzerland: *Kanadische Kunstler*
1977 Vancouver Art Gallery, British Columbia: *Transparent Things*
1976 Kitchener/Waterloo Art Gallery, Kitchener and Art Gallery of Hamilton: *Ontario Now: A Survey of Contemporary Art*

Selected Bibliography
Burnett, David. *Toronto Painting '84*. Toronto: Art Gallery of Ontario, 6 September — 28 October 1984 (exhibition catalogue).
Cameron, Eric. "Vincent Tangredi: Un Pygmalion à Rebours." *Vie des Arts*, Autumn 1977, vol.xxii, no.88, p.75.
Cameron, Eric and Ammann, Jean-Christophe. *Kanadische Kunstler*. Basel, Switzerland: Kunsthalle Basel, 11 June — 16 July 1978 (exhibition catalogue).
Carr-Harris, Ian. "Vincent Tangredi, Carmen Lamanna Gallery, Toronto." *Parachute*, March/April/May 1983, no.30, p. 51.
Carr-Harris, Ian. "Vincent Tangredi: The Whole Course of Art History as Menu." *Artists Review*, January 1979.
Klepac, Walter. "Vincent Tangredi, A Space, December 3 — 21, 1974." *artscanada*, March 1975, vol.xxxii, no.1, issues 196/197, p.63.
Kolisnyk, Ann and Randolph, Jeanne. "Art vs. Audience." *Vanguard*, October 1984, vol.13, no.8, pp.12-15.
Mays, John Bentley. "Bad news is just fine for Vincent Tangredi." *The Globe and Mail* (Toronto), 6 January 1981.
Mays, John Bentley. "Vincent Tangredi, Carmen Lamanna Gallery, Toronto, November 20 to December 16." *Vanguard*, March 1983, vol.12, no.2, pp. 26-27.
Mays, John Bentley. *Vincent Tangredi*. New York: 49th Parallel Centre for Contemporary Canadian Art, 4 February — 3 March 1984.
Mays, John Bentley. "Vincent Tangredi, Carmen Lamanna Gallery, Toronto." *Vanguard*, March 1983, p.27.
Miliken, Paul. "Vincent Tangredi at Carmen Lamanna Gallery." *artmagazine*, Spring 1983, vol.14, no.62, p.34.
Monk, Philip. "Arresting Figures: Vincent Tangredi." *Vanguard*, March 1982, vol.11, no.2, pp.18-21.

Stephen Taylor

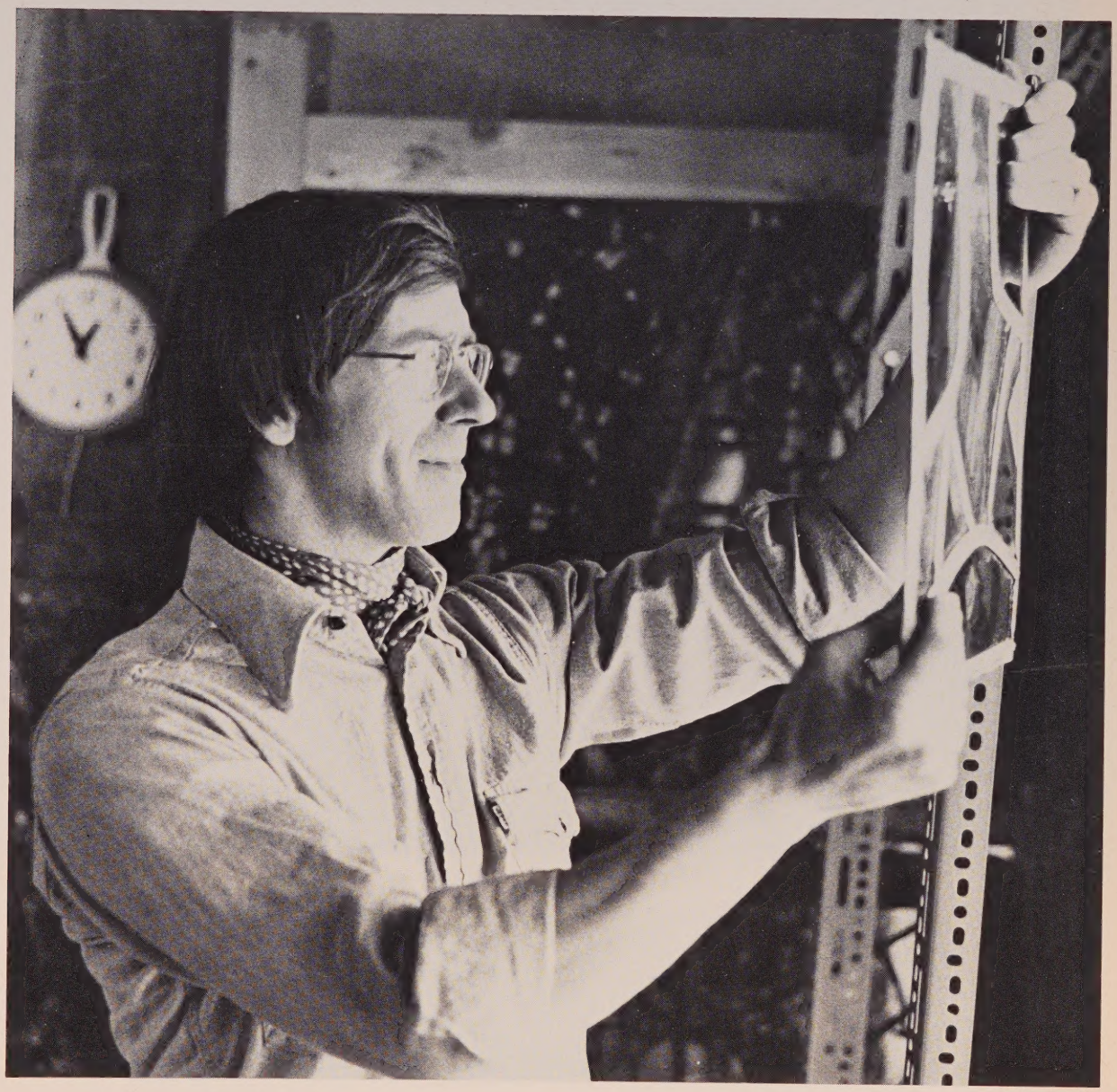


Photo: Murray Battie

I started my training in England at Wimbledon School of Art with a desire to be a painter and was sidetracked into the Stained Glass Department. This led to a scholarship at the Royal College of Art with a three-year major in stained glass. My professor, Lawrence Lee, was the leader of the design team for the stained glass in the nave of Coventry Cathedral. On graduation I worked for Lawrence Lee and then for John Hayward as personal assistant.

After a frustrating first year in Canada, pounding architects' doors, etc., I began getting commissions. At the same time I started working as studio manager, technician and technical advisor for Yvonne Williams, Gustav Weisman and Rosemary Kilbourn.

My work has been and still remains one of no compromise. My intentions have been to establish a reputation for reliability, integrity and achievement of the highest standards. My studio attracts clients of similar desires. My work is of an abstracted direction and attempts to maintain at all times a rapport with the architecture and the wishes of the client while leaving me the freedom of design I desire.

Villem Teder

Still from *Batik #5*, 1981, 16mm

Set up for screening at Funnel

The underlying interest in my filmmaking is an exploration of some of the materials and processes that can be used to create an image that can be projected onto a screen. Since I rarely make prints, a proper presentation of my works requires my presence to look after sound and projection details. Without the restraint of a print, I often change the presentation, sometimes adding a new soundtrack or editing the visuals.

Villem Teder

Filmmaking

Workshops
Available for workshops dealing with the exploration of materials that can be used in filmmaking, especially without the use of a camera.

Teaching Experience
Ontario College of Art, Toronto, Guest Lecturer
Sheridan College, Oakville, Guest Lecturer

Education
George Brown College, Toronto, Recording Studio Courses, 1980, 1981
Ontario College of Art, Photo/Electric Arts, 1979

Professional Experience
Freelance custom electronic design and construction, 1982
Canadian National Exhibition, Toronto, Sound Department Technician, 1977-82
The Funnel, Toronto, Board of Directors, 1977-82
Radio Waterloo, University of Waterloo, 1974, 1975
Georgetown Cable TV, Studio and Mobile Productions, 1972-75
Georgetown Little Theatre, Lighting and Sound, 1970-76

Screenings
Screenings in Toronto; Houston, Texas; Buffalo, New York; Chicago, Illinois; Ann Arbor, Michigan; Kingston, Ontario; Montreal, Quebec; Athens, Ohio; Victoria, British Columbia; London, Ontario; London, England; Hamilton, Ontario; Oakville, Ontario; and Ghent, Belgium

Selected Filmography

Red	1976	Super-8
From Home Movies	1977	Reg-8
A Circle	1977	Super-8
Greatest Hits	1977	Super-8
Loop with 3 Colors	1977	16mm
'Man Ray' Series, #1	1978	Reg-8
Experiments in Non-Ordinary Processing of 7389	1978	Super-8
Eyes	1978	Super-8
Homage to Henry Ford	1978	Super-8
This Way Out	1978	Super-8
Frank	1978	16mm
January 9/78	1978	16mm
Green	1979	Super-8
Cellular Progression	1979	16mm
Incidents from the Trim Bin	1979	16mm
The Interval	1979	16mm
Lite/Line/Drawing	1979	16mm
'Man Ray' Series, #3	1979	16mm
Painting with 3 Colours	1979	16mm
Resonances	1979	16mm
A Film of the Filmmaker Unpacking His Bags	1980	Super-8
Muskoka, Nov. 1979	1980	Super-8
Trees and Grass	1980	Super-8
A Film of the Filmmaker Unpacking His Bags	1980	16mm
Leading Up To	1980	16mm
Sequel to Trees and Grass	1981	Super-8
'Batik', #5	1981	16mm
Green and Blue	1982	Super-8
Moire Studies (77, 78), Collected	1982	16mm
Processing Experiments	1982	16mm
Psychology 101	1982	16mm
Vacation Studies	1982	16mm
If You Find a Way Out	1982	16mm

Joanne Tod

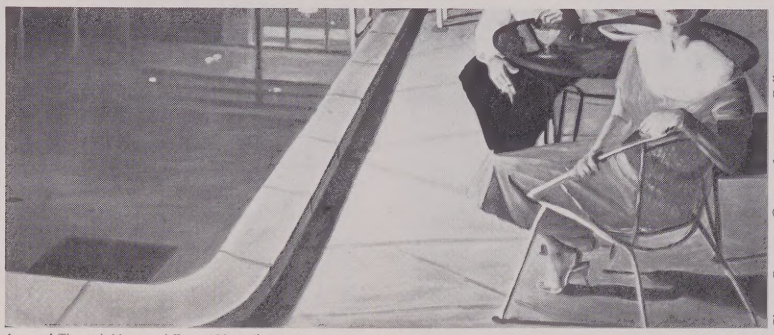


Photo: Courtesy Carmen Lamanna Gallery

Assessed Through Narrowed Eyes, 1984, oil on canvas, 61 × 142 cm

Photo: Courtesy Carmen Lamanna Gallery

Nemesis, 1984, oil on canvas, 178 × 142 cm

Photo: Courtesy Carmen Lamanna Gallery

Self Portrait as a Prostitute, 1983, acrylic on canvas, 150 × 140 cm

I want to present the viewer with intriguing, ambiguous visual situations which examine the relationship between imagery and linguistics and invite a variety of interpretations. Because of the frequent juxtaposition of seemingly incongruous elements, the initial response to my work is often one of amusement. I am interested in the utilization of humour as a manipulative device which distorts and alters meaning.

Photo: Courtesy Carmen Lamanna Gallery

Joanne Tod at her studio, 1984

Joanne Tod

Oil painting on canvas

Workshops
Available for workshops in acrylic or oil painting supplemented by slide lectures presenting work by contemporary artists.

Guest Lectures
The Art Gallery at Harbourfront, Toronto, 1984
Queen's University, Faculty of Education, Kingston, 1977
Trent University, Teacher's College, Peterborough, 1974-75

Education
Ontario College of Art, Toronto: A.O.C.A., 1974

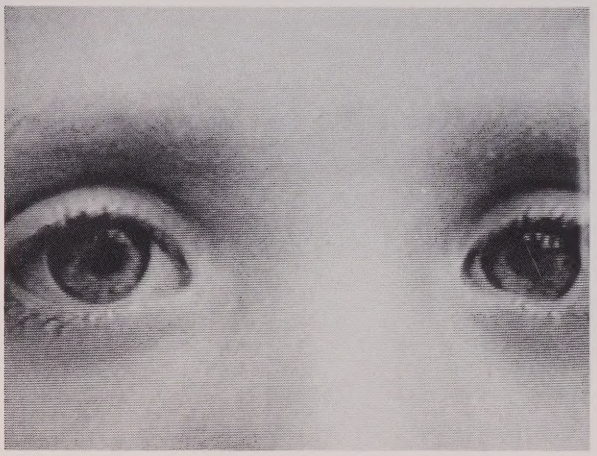
Solo Exhibitions
1984 Carmen Lamanna Gallery, Toronto
1981 YYZ Gallery, Toronto: *Replications – (Dark-Haired Girls)*
1979 YYZ Gallery, Toronto: *Mao – Six Uncommissioned Portraits*

Recent Group Exhibitions
1984 Camden Arts Centre, London, England: *Vestiges of Empire*
1979 YYZ Gallery, Toronto, and 49th Parallel Centre for Contemporary Canadian Art, New York: *Subjects in Pictures*
1984 Art Gallery of Ontario, Toronto (circulating 1985-86); The Glenbow Museum, Calgary, Alberta; Beaverbrook Art Gallery, Fredericton, New Brunswick; Rodman Hall Arts Centre, St. Catharines; Art Gallery of Windsor; The Gallery/Stratford; Edmonton Art Gallery, Alberta; The Winnipeg Art Gallery, Manitoba: *Toronto Painting '84*
1984 Burlington Cultural Centre (circulating 1984); Art Gallery of Northumberland, Cobourg; Art Gallery of Windsor; Alberta College of Art Gallery, Calgary: *The Figure: A Selection of Canadian Painting* 1983-84
1984 Edmonton Art Gallery, Alberta: *Images – New Representational Art*
1984 Mercer Union, Toronto (circulating 1984); Open Space, Victoria, British Columbia; Contemporary Art Gallery, Vancouver, British Columbia: *80/1/2/3/4 Toronto: Content/Context*
1984 Gallery 101, Ottawa: *Desire*
1984 Saidye Bronfman Centre, Montreal, Quebec: *E(x)changes 2: Toronto*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Canadian National Exhibition, Automotive Building, Toronto: *Attitude*
1983 The Art Gallery at Harbourfront, Toronto: *New Perceptions: Portraits*
1983 49th Parallel Centre for Contemporary Canadian Art, New York, and Carmen Lamanna Gallery, Toronto: *Commentary 1982-83: John Brown, Marc De Guerre, Rae Johnson, Joanne Tod*
1982 Carmen Lamanna Gallery, Toronto: *Commentary 1982: Brian Boigon, John Brown, Marc De Guerre, Joanne Tod*
1982 A Space, Toronto: *YYZ Monumenta*
1977 Merton Gallery, Toronto

Bibliography

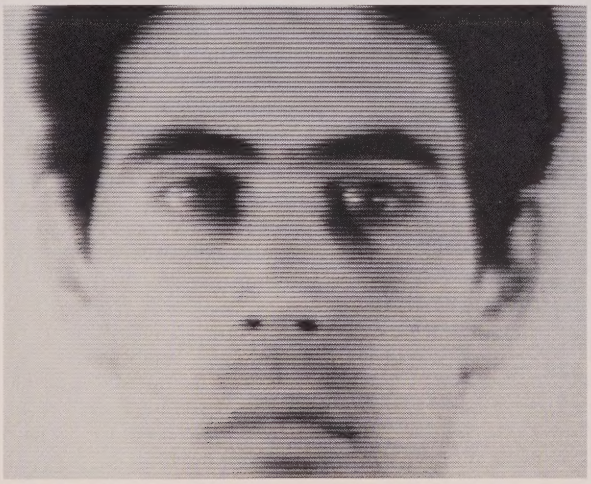
Aarons, Anita. *New Perceptions: Portraits*. Toronto: The Art Gallery at Harbourfront, 27 May – 26 June 1983.
Burnett, David. *Toronto Painting '84*. Toronto: Art Gallery of Ontario, 6 September – 28 October 1984.
Burnett, David and Schiff, Marilyn. *Contemporary Canadian Art*. Edmonton, Alberta: Hurtig Publishers Ltd., 1983.
Clarkson, David. "Joanne Tod, YYZ Gallery." *Artists Review*, 11 April 1979, vol. II, no. 14, pp. 2-3.
Dault, Gary Michael. "The Irony Maiden." *Toronto Life*, January 1984, pp. 39-40, 57-60.
Elder, Alan. *The Figure: A Selection of Canadian Painting 1983-84*. Burlington: Burlington Cultural Centre, 2 – 29 April 1984.
Fabo, Andy. *Desire*. Ottawa: Gallery 101, 14 February – 10 March 1984.
Fraser, Matthew. "Artists' religion inspires dark visions of the world." *The Globe and Mail* (Toronto), 25 July 1983.
Hume, Christopher. "Commentary '82 at Carmen Lamanna Gallery." *artmagazine*, Spring 1983, vol. 14, no. 62, p. 26.
Hume, Christopher. "Praise the Lord and pass the brushes." *Toronto Star*, 8 January 1983.
Hume, Christopher. "Show reveals a new clean, unfettered approach." *Toronto Star*, 29 September 1984.
Livingstone, David. "Interviews: Four Artists' Thoughts on Fashion." *Toronto Life*, Spring 1983, pp. 76f.
Mays, John Bentley. "Lamanna: still risking it out on the frontier." *The Globe and Mail* (Toronto), 25 December 1982.
Mays, John Bentley. " 'Warning paintings' wrestle with glamor." *The Globe and Mail* (Toronto), 15 September 1984.
Monk, Philip. "Axes of Difference." *Vanguard*, May 1984, vol. 13, no. 4, pp. 10-14.
Oille, Jennifer. "Video Video and Monumenta." *The Canadian Forum*, December 1982/January 1983, vol. LXII, no. 724, pp. 48-49.
Patton, Andy. "Civil Space." *Parachute*, June/July/August 1983, no. 31, pp. 20-25.
Patton, Andy. "Joanne Tod, Replications (Dark-Haired Girls)." *Parachute*, Winter 1981, no. 25, p. 28.

Kim Tomczak



Private Eyes (by Lisa Steele and Kim Tomczak), 1987, colour, sound, 18 1/2 min.

Paradise Lost (by Kim Tomczak), 1981, colour, sound, 22 min.



A Review of Kim Tomczak's Photographs (narrated and written by John Mitchell), 1980, colour, sound, 5 min.

Trained as a painter in art college, I turned to photography and video as my chosen media upon graduation. I produced several videotapes which investigated questions of power and masculinity from 1978 until 1983 at which time I began collaborating with Lisa Steele, a feminist and fellow video artist, producing numerous performances and video tapes. We have continued to collaborate on projects which have covered concerns around sexual representation (*In the Dark*, 1983), on the influence of media representations around gender (*Working the Double Shift*, 1984), on the anti-censorship movement in Ontario (*See Evil*, 1985), on the current trend to privatize everything in sight (*Private Eyes*, 1987), and on a probable outcome of free trade (*White Dawn*, 1987-88).

Kim Tomczak

Video

Workshops
In combination with showing either the collaborative tapes or the tapes produced on his own, available to discuss video art in general, its history, theory, and place in the art world, as well as discussions of popular media analysis and critique.

Teaching Experience
Western Front, Vancouver, Artist in Residence, 1986
Ontario Arts Council, Creative Artists in Schools, 1983
Western Front, Vancouver, Artist in Residence, 1981

Education
Vancouver School of Art, British Columbia, 1971-76

Solo Exhibitions/Screenings
1988 YYZ, Toronto: *White Dawn*, Screening
1986 Western Front, Vancouver
1985 Hallwalls Gallery, Buffalo
1985 Coburg Gallery, Vancouver
1984 Photographers' Union Gallery, Hamilton
1984 Video Inn, Vancouver
1984 Dazibao Gallery, Montreal: *Recent Photographs*
1983 The Photography Gallery, Harbourfront, Toronto
1982 A Space, Toronto: *Language and Representation*
1982 A.R.C. (Artculture Resource Centre), Toronto
1981 Western Front, Vancouver
1981 A Space, Toronto: *Slides on Site*
1981 The Grange Arts and Performance, Toronto
1980 The Canadian Cultural Centre, Paris, France
1980 Paris Biennale, France
1980 Pumps Gallery, Vancouver
1979 Western Front, Vancouver
1979 Pumps Gallery, Vancouver: *Kim Tomczak: Photo-Portraits*

Selected Group Exhibitions/Screenings
1987 Documenta 8, West Germany
1987 The Power Plant, Toronto: *A Play of History*
1987 Western Front, Vancouver: *Retrospective Video*
1987 American Film Institute, Los Angeles, California
1987 Mayworks Festival, Toronto
1987 Festival de Nouveau Cinema et Video, Montreal
1986 Women in Focus, Vancouver: *The Heat is On*
1986 The Montreal/Toronto Video Exchange
1986 The Work Show 1986, Toronto
1986 Mayworks Festival, Toronto
1985 Plug-In Gallery, Winnipeg and EM Media, Calgary: *The Hollow Box Show*
1985 A Space, Toronto, 'Issues of Censorship': *See Evil*
1985 Obscure Gallery, Quebec: *C'est la Video*
1985 V/tape, Toronto: *Six Days of Resistance*
1985 The Vienna Biennale, Austria
1985 The 49th Parallel Centre of Contemporary Canadian Art, New York: *Video Series*
1984 The New Work Show, Toronto
1984 A Space, Toronto: *Altered Situations/Changing Strategies*
1984 Musée d'art contemporain, Montreal and Art Gallery of Hamilton: *Western Front Video*
1984 Western Front, Vancouver: *Street Culture*
1983 Institute of Contemporary Art, Boston; Harbourfront (Danceworks), Toronto; and Western Front, Vancouver: *In the Dark*
1983 The Cultural and Congress Centre, Ljubljana, Yugoslavia: *CankarjevDom*
1983 Vancouver Art Gallery: *Inaugural Exhibition*
1983 The Vancouver Video Perspective: *The October Show*
1983 Kijkhuis, Den Haag, The Netherlands: *World Wide Video Festival*
1983 S.A.W. Gallery, Ottawa: *International Festival of Video Art*
1983 France: *Canadian Video Art* (touring show)
1982 The Rivoli, Toronto: *Video Art*
1981 Winnipeg: *The Winnipeg Video Forum*
1981 Video Video, The Festival of Festivals, Toronto
1981 The Subway Room Toronto: *Video Art*
1980 Vancouver Art Gallery: *The Gina Show*
1980 YYZ, Toronto: *Pumps Group Show*
1979 Western Front, Vancouver: *Portraits*
1979 Vancouver: *The Gina Show*
1979 Vancouver: *The Living Art Performance Festival*
1979 Pumps Gallery, Vancouver: *Video Art Screenings*
1978 Winnipeg Art Gallery: *The Winnipeg Perspective*
1978 Open Space Gallery, Victoria: *Colour Photographs*
1978 Optica Gallery, Montreal: *Polaroid Group Show*

Videography

White Dawn (with Lisa Steele)	1988	colour	sound	9 min.
Private Eyes (with Lisa Steele)	1987	colour	sound	18½ min.
See Evil (with Lisa Steele)	1985	colour	sound	26½ min.
Working the Double Shift (with Lisa Steele)	1984	colour	sound	18 min.
In The Dark (with Lisa Steele)	1983-84	colour	sound	16 min.
Paradise Lost	1981	colour	sound	22 min.
Vancouver Canada (or they chant fed up)	1980	colour	sound	23 min.
A Review of New Photos (with John Mitchell)	1980	colour	sound	5 min.
Off the Street with Peter George	1980	colour	sound	4 min.
A Demonstration of the Fear of Pain	1980	colour	sound	14 min.
100 Years of Aggression	1979	colour	sound	19 min.
Herman Neitsche at the Western Front	1978	colour	sound	5 min.
Everything is Illusion Except Power	1978	colour	sound	4½ min.

Dennis Tourbin

Photo: David Grosskind

I am interested in the area
between literature and painting
through a visual form of poetry.
I think visual poetry is an
extension of the tongue.
I can actually taste my poems.
They taste green.
ABCDELEVISION.

Jean Townsend

Photo: Andrew Danson

My work is figurative, dealing with people and their relationships with each other and with their surroundings. I have a keen interest in myth and legend and the effect it still has upon us. Communication is a prime concern and I use symbols and allegory to heighten the meaning of my visual statement. Much of my work is concerned with woman, not consciously but instinctively, out of a desire to communicate my own inner feelings as a woman, a wife, a mother and to express them on a universal level.

My early preoccupation was with nudes, the interweaving of the nude and the landscape, the relationship of people to the land. Later I became involved with the theme of lovers, children and parents. My current prints and paintings express the development of a teenage girl from adolescence into womanhood using the allegory of the metamorphosis of the chrysalis into the butterfly. I have also worked on West Coast Indian legends, the poetry of W. B. Yeats, the "Wind Among the Reeds" and, currently, the poems of the Toronto poet Frank Zingrone. I love to draw and my paintings are an extension of my drawings. My prints have a different quality which derives from the discipline of printmaking.

Bart Uchida

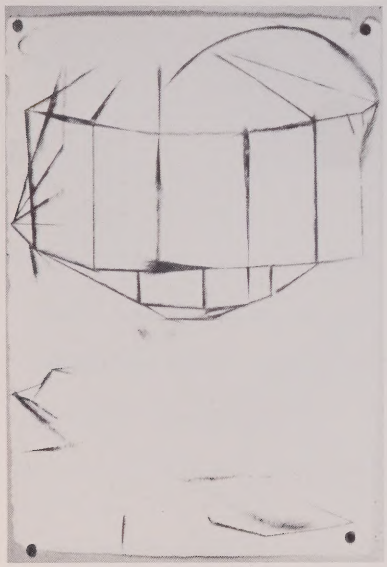
That my sculptures are organic or bio-morphic, often emotionally charged, other times humorous and satirical, tending towards the surrealistic, hardly ever singular in composition, and usually combining a variety of natural materials (wood, stone, clay), is all visually apparent to the viewer. The underlying motivation(s) are less evident and sometimes an enigma even to myself in the midst of the creative process.

The work realized has undergone a complete physical, emotional and intellectual process. The piece of work preceding or following it has also undergone its own similar process; and yet a continuity links them, for in that process is the thread of an intellectual conceit with which one is preoccupied and the physical or technical way in which the material is approached. I'm drawn very strongly to the natural elements of the material, be it wood, stone, or clay, as it exists; then the manner in which a particular material can take textures as induced by the carving tools; and finally the finished surface wherein one can see the very delicate coloration, veination, whatever peculiar to that material and remaining obscured until properly finished. To be able to explore and exploit the material for its intrinsic values is a delight.

Generally, I adopt an idea or point of view which is shifting, drifting about a relatively fixed point. For example, that peace and harmony which one seems to find intrinsic in the quality of Nature, one tries to seek out in oneself and in Man's world. Within Nature one can accept its horrors and vicissitudes, yet in Man these same elements take on a different meaning and morality that somehow appear contradictory, if not false, or at best naive on Man's part. The incongruities of Nature we accept as they exist; and sometimes for their rarity we marvel over their occurrences, be it a thing of great beauty or ugliness or unusualness. They are granted that right of existence by the very fact of their being. Thus I feel, in Man's world, why could it not be likewise? Why not the acceptance without the scorn, the denials and trials? With this attitude, combining different materials poses no real aesthetic question or problem, but rather, a challenge — how to do it most effectively in order to put one's idea across.

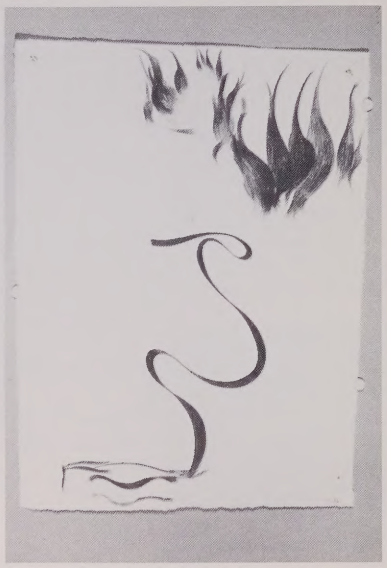
Basically, it is this attitude, too, that makes me see sculpture as a conglomerate of pieces wherein all work together to create an unfinished whole. The interaction of one form with another creates the suspense or dialogue; for their positions are interchangeable and newer forms can be added or subtracted to affect the ever-changing whole.

Julie Voyce



Wing Treehouse, 1985, silver point, latex, pigment on paper, 44.4 x 30.4cm

Untitled, 1986, silver point, latex, gouache on paper, 38 x 28cm



Lead Fire Cracker, 1986, silver point, latex, gouache on paper, 38 x 28cm

Tuck, 1985, silver point, latex, pigment on paper, 64.7 x 48.2cm

Rings, 1985, silver point, latex, pigment on paper, 64.7 x 48.2cm

Precision and editing are the main tools used in the silver points – paint, draw, white-out, re-draw, white-out partially, re-draw again. That's the cycle, sort of a stacked chisel. The drawing summates as something very concise. All the lines have to razor-cut the air that hovers just above the surface of the page and when everything gells as it should, the drawings break into some law, lay out some circuitry, make a diagram: cockroaches (especially the nervy ones that walk around your bedroom) have gnat guardian angels and this is what they look like; or don't worry, you can do your own root canal work if you follow these instructions. This is a cross-sectional delineant of a funk beat in mid-air, or this is the top of your brain and this is the bottom of your brain and there's a whole lot of stuff that happens in between. Here it is.

And some of the diagrams are still secrets. I just know that something has been kicked into, all the wirings intact, the drawing will keep.

Julie Voyce

Silver Point Drawings

Workshops
Available for workshops on silver point drawings, both history and technique.

Teaching Experience
Fudger House, Toronto, Arts and Crafts Teacher, 1982

Education
Ontario College of Art, Drawing and Printmaking, 1976-80
The Banff Centre School of Fine Arts, 1975
Ottawa Municipal Art Centre, 1974-76

Solo Exhibitions
1987 Garnet Press, Toronto: *Drawings Done in the Last Year and Four/Fifth*
1986 Eye Revue, Union Station, Toronto: *Installation*
1985 Garnet Press, Toronto: *Abstracts for the Home*
1984 Orbit Art Room, Toronto
1984 Pages Book Store, Toronto

Group Exhibitions
1987 Garnet Press, Toronto: *The Fucking Cake*
1987 Thunder Bay Art Gallery: *Nostalgia for a Métier*
1987 A.R.C. (Republic Show), Toronto: *The Secret Life of Objects*
1987 A.R.C., Toronto (Exchange Show – Montreal, Paris, Tokyo): *Causal, Casual,*
1986 The Art Gallery at Harbourfront, Toronto: *Some Versions of Pastoral*
1986 Gallery 101, Ottawa: *Andrews/Voyce*
1986 Garnet Press, Toronto: *Best Presents*
1986 Pages Book Store, Toronto: *Hommage to Frida Kahlo: Voyce/Sagger*
1985 Garnet Press, Toronto: *Lassoed Event*
1985 Lloyd Bregman Fine Art Ltd., Toronto
1985 Pages Book Store, Toronto: *Voyce/Andrews*
1984 Community Gallery, Harbourfront, Toronto: *A Room of One's Own*
1984 A.R.C. (ChromaZone), Toronto: *Painting Beyond the Zone*
1984 Studio 620, Toronto: *Work on Paper*
1984 Orbit Art Room, Toronto
1983 A.R.C., Toronto: *Andrews/Voyce*
1983 Eye Revue Gallery, Toronto
1983 Idee Gallery, Toronto
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Eye Revue Gallery, Toronto
1982 Idee Gallery, Toronto
1980 Gallery '76, Toronto
1980 Royal Bank Tower Plaza, Toronto: *Artventure*

Awards/Grants
Canada Council Grant, 1985
Ontario Arts Council Grants, 1987, 1986

Collections
Canada Council Art Bank, Ottawa
Private Collections

Bibliography
Beatty, Linda Belshaw. *Artventure*. Toronto: Royal Bank, 1980 (exhibition catalogue).
Cormier, Pierre-Paul. "De l'autre côté de mon rêve." *Le Droit* (Ottawa), 24 May 1986.
Dault, Gary Michael. "Critics' Choice." *Toronto Life Magazine*, January 1987.
Dault, Gary Michael. "Energized Expressionism." *Toronto Life*, September 1984, pp.33-36.
Dault, Gary Michael. "Julie Voyce." *Toronto Life Magazine*, 1986.
Dault, Gary Michael. "Paint." *Canadian Art*, Fall 1984, vol.1, no.1, p.42f.
Dault, Gary Michael. *Some Versions of Pastoral*. Toronto: The Art Gallery at Harbourfront, 1986 (exhibition catalogue).
Hanna, Deidre. "Julie Voyce: Drawings Done in the Last Year & 4/5, Garnet Press." *NOW Magazine*, February 1987.
Hanna, Deidre. "Julie Voyce, Toronto." *Vanguard*, September 1985, vol.14, no.7, p.40.
Hume, Christopher. "A Different Voyce." *The Toronto Star*, 30 January 1987.
Hume, Christopher. "Sculptures play mind games." *The Toronto Star*, 17 May 1985.
Mays, John Bentley. "Julie Voyce: silverpoint drawings, at the Garnet Press." *The Globe and Mail* (Toronto), 29 January 1987.
Mays, John Bentley. "Julie Voyce." *Toronto Magazine*, April 1986.
McGrath, Jerry. "Some Versions of Pastoral: Et in Arcadia ego (and vice versa)." *C Magazine*, 1986, no.11, pp.68-69.
"Showcase: The Artist, Inner Space Explorer: Julie Voyce." *Toronto Sun*, September 1986.

Joy Walker

Photo: *Toronto Star*

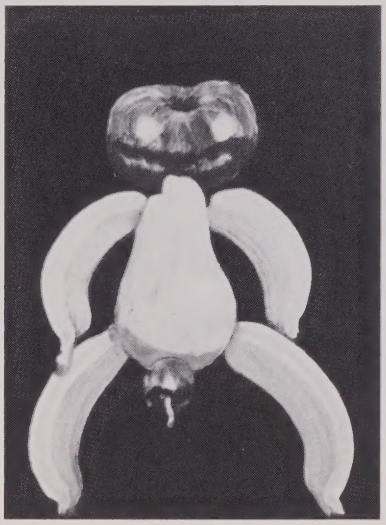
Colour records my life. Colour explores itself. Each day I paint with colours expressive of my life state at that time. The painting records gradually and in real time my life for that period — that week, that month, that summer or whatever.

Each successive day's colour adds information to the record while obscuring it or partially hiding it. Each colour also relates to past colours, to past information. The paintings grow with me and are finished when I say they are, or when my life swerves.

The residual formal elements: simplicity of means with multiplicity of result, non-obvious structures within the unitary field, repetition, pattern, surface texture and interlocking colour mazes, are only a matrix by which to express these explorations.

Ben Walmsley

Composition in Red, Yellow and Blue, 1986, oil and varnish on wood, 60.96 x 45.72cm



Composition in Red, Yellow and Blue, 1986, oil and varnish on wood, 60.96 x 45.72cm

Photo: Susie King

The Guiding Spirit, or, LiHnO(rOi)Q, 1985, oil and varnish on glass and wood, 122 x 122 x 15cm

In general, my work embodies tangential Christian thought towards an understanding of the polemic of a disassociated faith and reason, and a redress of this dilemma.

Empathy and reason are fundamental to the current project *Gospelling the Sound of Colour.* Empathy is that aspect of human nature by which one attributes the feelings aroused by an external object, to the object itself, and by which dissimilar intuited responses can be related to one another. Through empathy and reason one achieves attunement to the structure and modality of the seen, the ability to perceive and understand the *morale* and *sound* of colour, and an awareness of the rhythm in the chaos of human existence. This project advocates an ethic of conjoined empathy and reason – to think and feel one's way through dilemma – and creates, in art, a model for this.

This object lesson employs a composition of natural imagery and abstraction, to contrast and harmonize forms attained through reason with forms attained through intuition. Elemental to the overall mandate of the project are concepts of human perception and of the mechanics of painting; the evocative potential of the viewed, and the analytical capacity of the viewer – the varnish prism of the painted surface, the analysis of light into colour and the synthesis of colour into imagery. These are the products of empathy and reason and in their union is a gospel.

Ben Walmsley

Painting and Drawing (oil, varnish and collage on wood; and acrylic, watercolour, and pencil on paper)

Workshops

Available to lecture on various thematic art historical dissertations, particularly addressing Modernism (artists, movements, ideas, and writing); appropriation, art history, and the contemporary artist; spiritual art with an analytical foundation (especially Mondrian, Kandinsky, Malevich, Hoffman, Albers, Rothko); or on his own work.

Guest Lectures

Trent University, Durham College, Oshawa, Guest Lecture, *Gospelling the Sound of Colour: Parts 1 and 2*, 1987

Toronto School of Art, Guest Lecture, *Gospelling the Sound of Colour: Parts 1 and 2*, 1987

Thunder Bay Art Gallery, Guest Lecture, *The Nostalgia for a Métier*, 1987

Trent University, Durham College, Oshawa, Guest Lecture, *The Manic Marriage of Faith and Reason, or, Learning the Alphabet by Stealing*, 1986

Sheridan College, Oakville, Visiting Artist, 1985

Education

University of Toronto: B.A., Art History, 1979-83

Sheridan College, Oakville: Art and Art History Diploma, 1979-82

Solo Exhibitions

1988 Garnet Press, Toronto: *Red. Orange. Yellow. Green. Blue. Purple*

1986 Gallery 76, Toronto: *Light Tamed, or, The Varnish Prism*

1986 Gallery 76, Toronto: *Representations of Ecce Homo (1905-1990): A Retrospective Exhibition, or, The Return of The Joking Jesus and Selected New Works*

1985 Garnet Press, Toronto: *Representations of Ecce Homo (1905-1990): A Retrospective Exhibition, or, The Return of The Joking Jesus*

Group Exhibitions

1987 Thunder Bay Art Gallery: *The Nostalgia for a Métier*

1987 Garnet Press, Toronto: REPUBLIC's *Superconductors*

1986 Convertible Showroom/Or Gallery, Vancouver: *25 Young Artists*

1986 Metro Central Library, Toronto: *Three Profiles*

1985 Studio 620, Toronto: REPUBLIC'S *The Power of the Cross*

1985 Vox Pop Cabaret, Toronto: *Local Motions*

1985 Garnet Press, Toronto

1984 Studio 620, Toronto: *The New City of Sculpture*

1984 Centre des arts contemporains du Québec à Montréal at Firehouse 14 (circulating 1984-85); Dalhousie University, Halifax and The Beaverbrook Art Gallery, Fredericton: *EXPRON: EXPRessionisme ONtario*

1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*

1983 Yarlow/Salzman Gallery, Toronto: *Chrisanne Stathacos and Ben Walmsley*

1980 Royal Bank Tower Plaza, Toronto: *Artventure*

Bibliography

Beatty, Linda Belshaw. *Artventure*. Toronto: Royal Bank, 1980 (exhibition catalogue).

Freedman, Adele. "An anti-home show that weds art to fashion." *The Globe and Mail* (Toronto), 22 October 1983.

Grenville, Bruce. "The New City of Sculpture." *C Magazine*, Fall 1984, no.3, pp.76f (exhibition catalogue).

Grenville, Bruce. "The Republic." *Parachute*, September, October, November 1985, no.40, pp.38-39.

Hume, Christopher. "Ben Walmsley is Rich Little of 20th-century art world." *The Toronto Star*, 15 December 1985.

Hume, Christopher. "Chromaliving show shows art as lifestyle." *The Toronto Star*, 22 October 1983.

Hume, Christopher. "Symbol of cross emerges in new art." *The Toronto Star*, 1 February 1985.

Lypchuk, Donna. "Smart Brunettes." *C Magazine*, Spring 1986, no. 9, pp. 50-52.

Mays, John Bentley. "Art and academe beget odd results." *The Globe and Mail* (Toronto), 22 March 1982.

Mays, John Bentley. "Chromaliving proves traditions are dead." *The Globe and Mail* (Toronto), 22 October 1983.

Mays, John Bentley. "The cross evokes captivating collection." *The Globe and Mail* (Toronto), 31 January 1985.

Mays, John Bentley. "Taming modernist lions is fine but birds, bananas are better." *The Globe and Mail* (Toronto), 12 September 1986.

McFadden, David. "The Power of the Cross." *Vanguard*, April 1985, vol.14, no.3, p.43.

Oille, Jennifer (essay). *Chromaliving*. Toronto, 1983 (exhibition catalogue).

Rosshandler, Leo. *EXPRON: EXPRessionisme ONtario*. Montreal: Lavalin Inc., 1984 (exhibition catalogue).

Sheehan, Nick. "New designs for living." *NOW Magazine*, 3-9 November 1983.

Sheehan, Nick. "Levelling the monuments." *NOW Magazine*, 23- 29 August 1984.

Watson, Petra Rigby (Preface). *25 Young Artists*. Vancouver: The Or Gallery Society, 1986 (exhibition catalogue).

Webb, Marshall."A journey around the New City of Sculpture." *Canadian Art*, Winter/December 1984, vol.1, no.2, pp.74-75.

Susan Watson

Photo: Norm Scudellari Photography

I am an artist working in the medium of fibre.

My background includes four years of architectural training which gives me an empathy for working with architectural spaces, and handling problems of scale.

I am using fibre to create sculptures which relate to interior spaces. The *series one* works are all wall-hanging; *series two* are double-sided works in space, *series three* (ceiling works) and *series four* (floor works) are new directions I am currently exploring.

The technique I have developed consists of building up areas of knotted fibres to define sculpted forms and masses, and allowing the fibres to cascade freely from these solid masses above.

I feel that the medium of fibre offers unique qualities in sculpture. There is an inviting tactile quality which establishes a communication with the viewer and an invitation to participate with the work. At the same time, the use of the fibre strand as the basic sculpture unit challenges the artist to explore the medium without preconceived notions of sculptured form. I am attempting to respond to this challenge by developing a vocabulary of sculptured planar elements which, by their scale and by their physical relationship to interior spaces, develop a new sculptural integrity.

Lawrence Weissmann

I photograph in order to clarify and understand my own relationships with the world in which I live. To this end I feel that the making of a photograph must be deeper than the producing of a statement about my perceptions of the world. Rather, the final photograph itself is but one part, albeit the most tangible one, of the entire experience of feeling the moment of making the photograph. This moment involves a synthesis, a communion among many things: the world in front of the camera, myself as the sum total of my life up to that moment, the camera itself, the traditions and history of photography, and knowledge of the final photograph. All should be fused at the moment of feeling and making the picture. Thus, the teaching of photography for me consists of no more or less than passing on my own life-philosophy in order to indicate the way in which one person approaches the moment of photographing.

I work primarily with the landscape in order to grow with my feelings for the silent presence of the natural world.

Tim Whiten

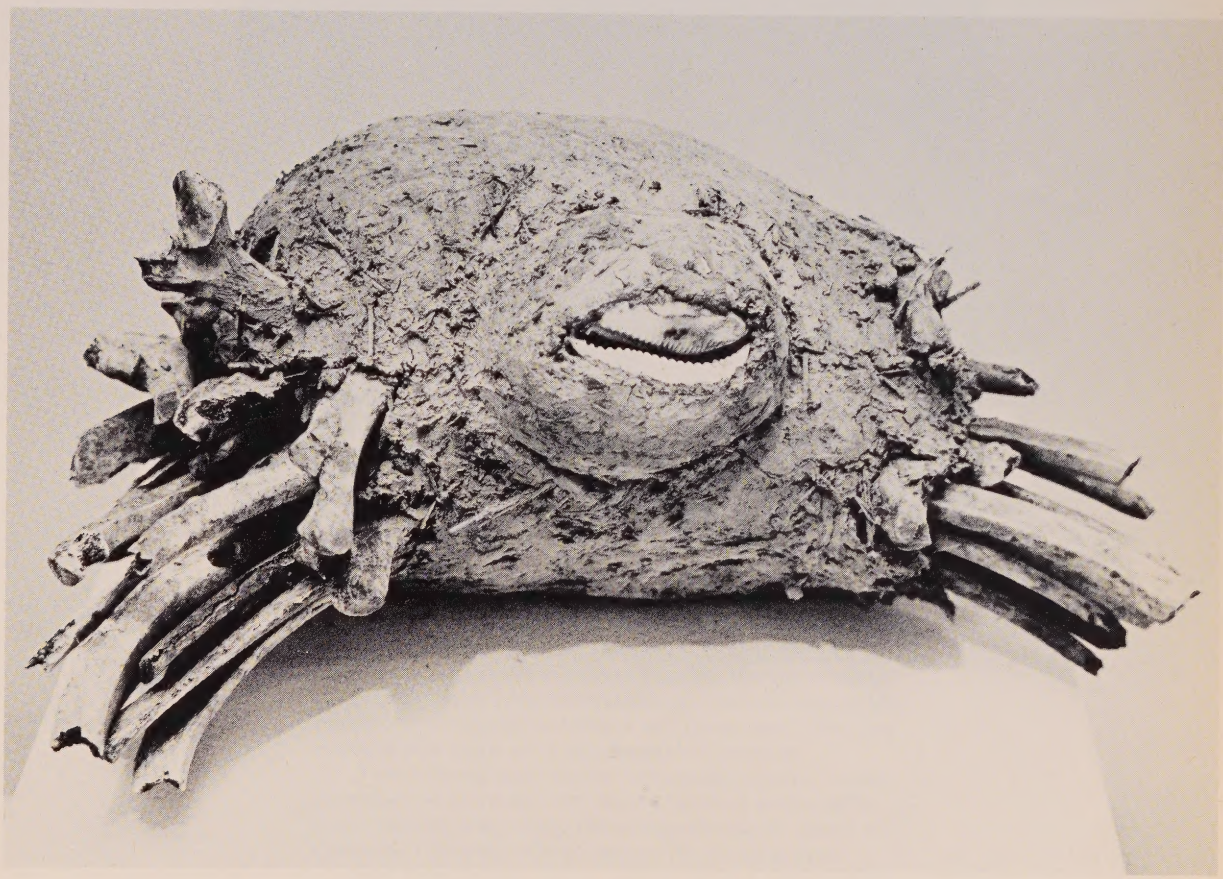


Photo: Paul Newberry

. . . The creation lives as genesis beneath the visible surface of the work . . .
Paul Klee

. . . Wherefore out of my depths have I cried and from the abyss of the earth with my voice to all you that pass by . . .
from the scriptures of Aurora

. . . My work is about awareness and is in itself the manifestations of some of those awarenesses . . .
Tim Whiten

George Whiteside

Photo: from exhibition *Work Books*, YYZ Toronto, 1979

My photographs are always fabricated, based on ideas I formulate in my note books. I make working notes from snapshots, found photos, magazine clippings, etc. The finished works involve a combination of people, situations and objects I have encountered. The techniques are based on photographic history and processes. Often the content also deals with photographic notions.

I use photography for its immediacy. I prefer instant processes so I can see the results as soon as possible. I have utilized everything from large format to plastic toy cameras. I love to enlarge my work to mural size.

For three years I have looked after a colour xerox machine, often giving workshops on its use as an art form. I am also on the Board of Directors at YYZ Gallery. In addition to my own photography I am doing freelance work for magazines, posters, etc.

An Whitlock

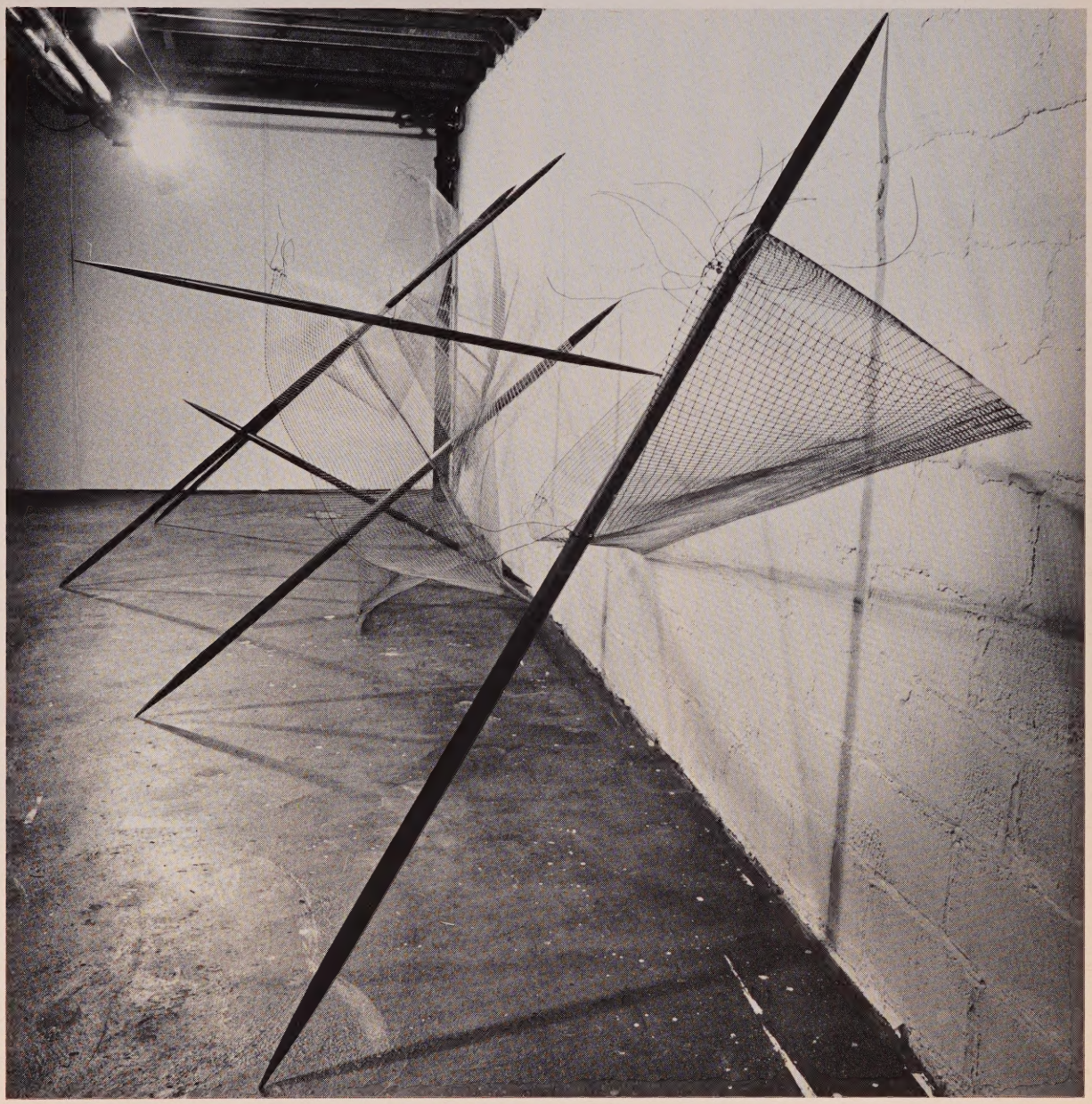


Photo: Peter MacCallum

Maybe some people always think of bronze, marble, steel; carving, moulding, casting, welding, bolting and weight, when the word 'sculpture' is mentioned. When I make sculptures, I employ materials I find and like, using them, for the most part, in a simple and direct way, not involving elaborate equipment and lots of tools. I have made stuffed sculptures, saggy sculptures, leaning sculptures, floppy sculptures, standing sculptures and ones that lie on the floor, and pieces out of rubber, stones, zinc, dirt, inner tubes, paper, pins, string, wax, fluff, wood, leather, gauze, wind, and rust. I will be working with snow, seeds, words and abandoned places.

In the past I have been a strawberry picker, car-hop, bank teller, truck unloader, student and doer of industrial design, weaver, wall painter, cartoon-drawer, poet (for a few days), teacher, and mother to four cats.

An Whitlock

Photo: Derek Radford

Telling Stories: Illimitable Repeating Action, 1984-86, mixed media.

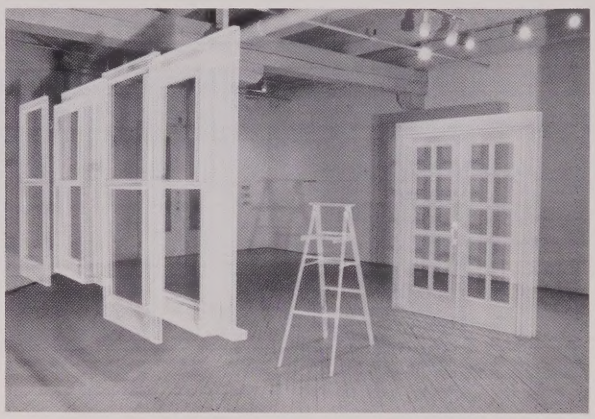
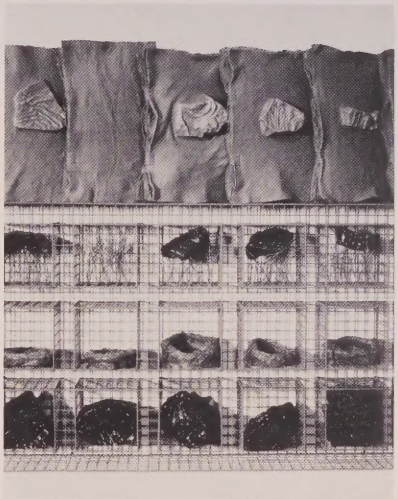


Photo: Derek Radford

Means of Escape, 1982-85, sewn weld-wire, glass, paint.

Telling Stories: Illimitable Repeating Action (detail view of utility box), 1984-86.



Telling Stories: Illimitable Repeating Action (detail view of storyboard), 1984-86.

Photo: Courtesy of Brantford Expositor.

The liquid silk of wet plaster, the razor edge of cut steel, the sharp stink of liquid rubber, the sensuous sheen of rubbed graphite – the endless texture, shading and possibility of everyday life, the act of accumulating, of forming, of fitting, of binding, of packing, of building, of piling, of separating, of assigning an order – these are a few of the elements that come together to inform what is known as "my work."

An Whitlock

Sculpture/Installation

Workshops
Available for "hands-on" workshops, working with people in the landscape and slide talks. Also willing to lecture on her own work or that of other sculptors with a bias toward the work done by women artists.

Teaching Experience/Guest Lectures
Dundas Valley School of Art: Foundation Classes, 1981-1986
University of Waterloo: Sessional Lecturer, 1984, 1986
Powerhouse, Montreal: Guest Lecturer, 1982
Fanshawe College, London, Ontario: Workshops, 1978, 1979, 1984-1985
University of Guelph: Sessional Lecturer, 1976
York University, North York: Sessional Lecturer, 1975-1977
Ontario College of Art, Toronto: Guest Lecturer
Hallwalls, Buffalo, New York: Guest Lecturer
Pictograph Gallery, Atikokan
Lake of the Woods Museum, Kenora
Emily Carr College of Art, Vancouver
Alberta College of Art, Calgary
University of Manitoba, Winnipeg
Brock University, St. Catharines

Education
Ontario College of Art, Toronto: A.O.C.A., 1968

Solo Exhibitions
1991 Art Gallery of Hamilton
1989 Toronto Sculpture Garden
1989 Cornwall Street School, Thunder Bay (with Definitely Superior)
1988 Grünwald Gallery, Toronto
1986 Lynnwood Arts Centre, Simcoe
1985 Peter Whyte Gallery, Banff: *An Whitlock: Little Objects*
1984 The Art Gallery of Brant, Brantford: *Some Sewn Objects: An Whitlock*
1984 Powerhouse, Montreal: An Whitlock: *Oeuvres récentes*
1983 The Gallery & Library, Cambridge (Art Gallery of Ontario, "Artists with their Work" Program)
1983 White Water Gallery, North Bay (Art Gallery of Ontario, "Artists with their Work" Program)
1982 Articule, Montreal
1982 Niagara Artists' Centre, St. Catharines (Art Gallery of Ontario, "Artists with their Work" Program)
1982 Kingston Artists' Association Inc. (Art Gallery of Ontario, "Artists with their Work" Program)
1981 Grünwald Gallery, Toronto: *An Whitlock: Recent Works*
1980 Dundas Valley School of Art, "Artists in Residence" Program
1976 Alberta College of Art Gallery, Calgary
1974 Art Gallery of Ontario, Toronto
1973 Aggregation Gallery, Toronto: *An Whitlock: New Work*

Selected Group Exhibitions
1989 Definitely Superior, Thunder Bay: *Flight Pattern Uninterrupted*
1986 Woodstock Art Gallery: *An Whitlock and Tonie Leshyk*
1986 University of Waterloo, Fine Arts Department, Faculty and Honours Student Exhibition: *W(H)at Art!*
1984 Laurentian University Museum and Arts Centre, Sudbury (Art Gallery of Ontario, "Artists with their Work" Program): *Changing Landscapes*
1984 National Gallery of Canada, Ottawa: *Reflections: Contemporary Art since 1964*
1984 Emily Carr College of Art, Vancouver: *Art Bank Works*
1983 The Gallery/Stratford (Art Gallery of Ontario, "Artists with their Work" Program): *On Site*
1982 Guild Inn, Scarborough: *50th Anniversary: Contemporary Canadian Outdoor Sculpture*
1981 Grünwald Gallery, Toronto: *3 Person Show*
1979 Artplace, Brantford: *2 Man Show*
1979 Pauline McGibbon Cultural Centre, Toronto: *Opening Show*
1977 Art Gallery of Hamilton and Kitchener/Waterloo Art Gallery: *Ontario Now 2*
1977 Vancouver Art Gallery: *Four Places*
1976 Art Gallery of Ontario, Toronto: *100 Years of the Ontario College of Art*
1976 York University, Toronto: *Installation*
1976 University of Guelph: *Installation*
1975 Pinetree Building, Toronto: *Upfront '75*
1975 Hallwalls, Buffalo, New York: *Selected Documentation: Artpark '75*
1975 Winnipeg Art Gallery: *Woman As Viewer*
1975 Musée d'art contemporain, Montreal; Musée du Québec; The Edmonton Art Gallery; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon; Art Gallery of Ontario, Toronto; Anna Leonowens Gallery and Dalhousie University Art Gallery, Halifax; Alberta College of Art Gallery, Calgary; and Winnipeg Art Gallery: *The Canadian Canvas*
1975 National Gallery of Canada, Ottawa: *Some Canadian Women Artists*
1974 Art Gallery of Ontario, Toronto; Opening Exhibition: A Survey: *Present Company: In Pursuit of Recent Art in Ontario*
1974 Galerie Espace 5, Montreal: *Inaugural Exhibition*
1973 Vancouver Art Gallery: *S.C.A.N.*
1973 Aggregation Gallery, Toronto: *Group Show*
1972 Aggregation Gallery, Toronto: *Spring Invitational*
1972 Aggregation Gallery, Toronto: *4 Man Show* 1971 Art Gallery of Ontario, Toronto, Art Rental: *Hangings*

Collections
Alberta College of Art Gallery, Edmonton
Art Gallery of Ontario, Toronto
Canada Council Art Bank, Ottawa
Coutts Hallmark
Department of Public Works
Kitchener/Waterloo Art Gallery
McCarthy & McCarthy
National Gallery of Canada, Ottawa
Tory, Tory, DesLauriers & Binnington, Toronto
Vancouver Art Gallery
Viceroy Manufacturing
Private Collections

Joyce Wieland

Photo: Rose Richardson *Oh Canada!*, The London Art Gallery, 1977

I am working on inventing the future of Canadian history through art and film. The way you make a future that you want is by paying atttention to ecology, learning of our past to see what we've been, and transmitting soul energy into the spiritual compost of the act. Each country is different; the land form is a resource that influences the people. An Inuit might not find his or her helping spirit by a lake, but by a mountain. Each place in nature has a special sound, like a brook as opposed to rocky sea coast. We can learn singing by being in a place which can speak through us. Mao said: "Patriotism is the food we are as children," and for me, it is. "Don't kill me by destroying the land or I will trade in a drawing for a gun. Which I will never use."

Robert Wiens

Photo: Peter MacCallum

World Voice, 1984, copper, wood, photographs, enamel paint on paper, 2.4 × 6.1 m

Photo: Cheryl O'Brien

Photo: Isaac Applebaum

History Looks Upon Itself, 1984, copper over wood, 1.3 × 1.3 × 1.9 m

My sculptures are composites of numerous parts and have included various materials and media. I have used texts, photographs, and drawings in my sculptures. Whatever techniques, materials, or media I may use in a piece, they are important to the work's conception as well as its execution. The content of my work deals with subjects I find important to the time and place I inhabit. Within this context I attempt to communicate statements of meaning. I acknowledge the viewer as someone who completes these statements through subjective interpretation. It is my intention to produce representations which have meaning in the realm of public art.

Robert Wiens

Sculpture

Workshops
Available for slide lectures on political content in contemporary painting and sculpture or on his own work.

Guest Lectures
York University, Toronto, 1982, 1984
Glendon College, Toronto, 1984

Education
New School of Art, Toronto, 1972-74

Solo Exhibitions
1984 Glendon Gallery, Toronto: *Robert Wiens: Sculpture*
1983 YYZ Gallery, Toronto: *The Tables*
1980 Eye Level Gallery, Halifax, Nova Scotia: *Passage Zone*
1980 Mercer Union, Toronto: *Site Construction*

Group Exhibitions
1984 Museum Fodor, Amsterdam, The Netherlands: *7 Toronto Artists in Amsterdam*
1984 Camden Arts Centre, London, England: *Vestiges of Empire*
1984 YYZ Gallery, Toronto: *The New City of Sculpture*
1984 Walter Phillips Gallery, Banff, Alberta: *On Earth & In Heaven*
1984 Art Gallery of Northumberland, Cobourg: *Art and Audience*
1984 Mercer Union, Toronto (circulating 1984); Open Space, Victoria, British Columbia; Contemporary Art Gallery, Vancouver, British Columbia: *80/1/2/3/4 Toronto: Content/Context*
1984 The Art Gallery at Harbourfront, Toronto: *Matter for Consideration: Three Sculptors*
1983 Harridge's, 131 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1983 Canadian National Exhibition, Automotive Building, Toronto: *Attitude*
1983 515 Queen St. W., Toronto: *Unaffiliated Artists*
1982 YYZ Gallery, Toronto: *YYZ Monumenta*
1982 ChromaZone, Toronto: *Site Specific*
1982 S.L. Simpson Gallery, Toronto: *Directions: Four Artists*
1981 Mercer Union, Toronto: *Books in Manuscript Form*
1979 YYZ Gallery, Toronto: *Two Person Exhibition*
1979 Los Angeles Institute of Contemporary Art, California: *Toronto – L.A. Exchange*
1979 Mercer Union, Toronto: *Locations*
1979 Mercer Union, Toronto: *Inaugural Exhibition*
1978 A.C.T. Gallery, Toronto: *Drawings*

Awards/Grants
Canada Council Grants, 1978, 1980, 1982, 1983
Ontario Arts Council Grants, 1981, 1982, 1983

Bibliography
Guest, Tim. "80/1/2/3/4, Mercer Union, Toronto." *Vanguard*, May 1984, vol. 13, no. 4, pp. 43-44.
Hume, Christopher. "New City of Sculpture exhibit is a feast for the eyes -- and ears." *Toronto Star*, 26 August 1984.
Hume, Christopher. "Young sculptors highlighted." *Toronto Star*, 24 August 1984.
Jocelyn, Tim. "Chromaliving – Settling Accounts." *C Magazine*, Winter 1983/84, no. 1, pp. 56-59.
Mays, John Bentley. "Carefully chosen symbols." *The Globe and Mail* (Toronto), 16 February 1984.
Mays, John Bentley. "The coming of age of Toronto sculpture." *The Globe and Mail* (Toronto), 25 August 1984.
Mays, John Bentley. "The flowering of a creative discontent." *The Globe and Mail* (Toronto), 17 March 1984.
Mays, John Bentley. "A master of everyday miracles." *The Globe and Mail* (Toronto), February 1984.
Mays, John Bentley. "Monumenta: promising but haunted." *The Globe and Mail* (Toronto), 11 September 1982.
Mays, John Bentley. "Jostling priorities at CNE art show." *The Globe and Mail* (Toronto), 20 August 1983.
Mays, John Bentley. "A neglected art gets the attention it truly deserves." *The Globe and Mail* (Toronto), 23 August 1984.
Mays, John Bentley. "Unaffiliated Artists, 515 Queen St. W." *Vanguard*, September 1983, vol. 12, no. 7, p. 35.
Randolphe, Jeanne. "Robert Wiens, YYZ." *Vanguard*, April 1983, vol. 12, no. 3, p. 25.
Sheehan, Nick. "Levelling the monuments." *NOW*, 23 – 29 August 1984.
Sinclair, Richard. *Matter For Consideration*. Toronto: The Art Gallery at Harbourfront, 20 January – 26 February 1984.
Wood, William. "The Irony of Power." *C Magazine*, Summer 1984, no. 2, pp. 16-17.

Pamela Williams

Photo: The artist

Untitled, 1976

Photo: The artist

Icons from a Wedding #2, 1980

Photo: Joyce Roeder

Photo: The artist

Water Tricks #5, 1981

The first photograph I ever took was with a Kodak Brownie. I was ten. I remember being told that you couldn't photograph people nearer than four feet but I wanted very badly to do a close-up portrait. So I stepped over the imaginary four-foot line, held the camera tight against my chest, tried not to breathe and clicked the shutter.

It worked – and *voilà* – my first portrait came into being. I've been shooting the same way ever since.

I photograph intuitively – sometimes shooting when there is not quite enough light – sometimes shooting from unconventional angles. I look for subjects that are bizarre or hilarious. I photograph subject-matter that is ordinary and yet extraordinary at the same time.

I cannot always explain what I shoot. Being involved in photography is intense. I shoot what I feel – when I feel strongly about a subject the intensity is carried over into the photograph. My best images are about subjects that move me – a dialogue happens – and an understanding where all of a sudden something clicks.

I am both disturbed and amused by what I see around me. I photograph my horrors and my joys. I photograph images that unsettle me because I feel that others must be affected by the same fears. I photograph things that are humorous or delightful – because basically I am an optimist.

Photography nurtures my sense of wonder. Photography is both my release and my expression. I photograph because I have to. It's like a small flame of hope. It keeps me going.

Pamela Williams

Photography

Workshops
Available for workshops in shooting, processing, printing, or the history of photography.

Teaching Experience
School for Experiential Education, Etobicoke, Illustration, Photography, Comic Art, 1982-83
Ontario Arts Council, Creative Artists in Schools, Scarborough, 1982
Ontario Arts Council, Creative Artists in Schools, North York, 1982
Inglenook Alternative School, Toronto, Experimental Directions, Design, Art Fundamentals, Photography, 1981-82
Ontario Arts Council, Creative Artists in School, 1981
Inglenook Alternative School, Toronto, "Women as Artists" lecture, 1981
Diefenbaker Secondary School, Hanover, Visiting Artist, 1981
Northern Secondary School, North York, Visiting Consultant in Super-8, 1979
Alternate Independent Study Program School, North York, Photography, 1979
Banbury Community Centre, Super-8 Filmmaking and 16mm Animation Workshop, 1979

Education
University of Western Ontario, London, MA, 1980
York University, Toronto, BFA, 1976

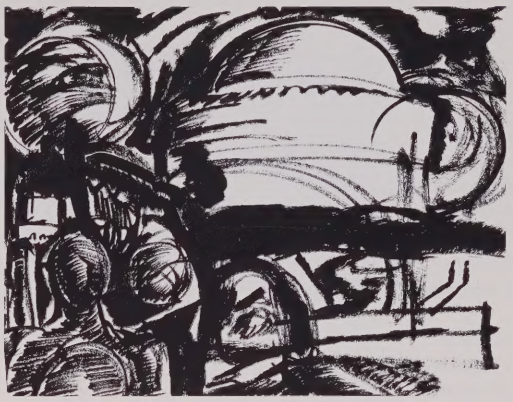
Exhibitions/Screenings
1982 Inglenook Gallery, Toronto: *Water Tricks*
1982 Lemos Galeria, Toronto: *Women Photograph Men*
1982 Latitude 53, Edmonton: *Solo Exhibition*
1982 Gallery 44, Toronto: *Group Exhibition*
1982 The Photographers Gallery, Saskatoon: *Super-Eight One*
1982 Beach Gallery Cafe, Toronto: *Solo Exhibition*
1981 Inglenook Community Gallery, Toronto
1981 Queen's Park, Toronto: *Photographic Exhibition*
1979 Fine Arts on Markham, Toronto
1978 Super-8 Film Festival, Toronto
1977 Italy: *Italian Photographic Touring Exhibition*
1976 I.D.A Gallery, Downsview: *Typography/Design Exhibition*
1976 York University, Toronto: *Invitational Screening*

Collections
National Film Board of Canada, Still Photography Division, Ottawa
Private collections in Toronto, Montreal, Vancouver

Awards
Ontario Arts Council Grants, 1982, 1981

Kate Wilson

Utopia for practical purposes, 1986, ink on paper, 22.8 X 27.9cm



Untitled, 1984, india ink on paper, 27.9 x 35.5cm

Untitled, 1986, india ink on paper, 27.9 x 35.5cm

Appeal, 1987, india ink on paper, 27.9 x 35.5cm

Mediation between the visible and the invisible, revealing the hidden sides of things.
Drawing as compulsion, magic filtered.
Words are often a component of my work, but the dynamics I try to incite include combined images – expressing elements of process, ritual, theatre, myth, legend, regeneration, nature and the disintegration into chaos, the use of dreams and the classical tools for getting to the core of their meaning, use of free association, not only to dig into the past for images, but also in a formal way to decide how to bounce one image off another.

"Kate Wilson's paintings, Life Without End *and* Transfiguration, *present an ordered chaos of signs, symbols and images of eastern and western religions and diabolism. There is no conventional clash of good and evil with a preordained conclusion. Rather, these symbols all operate on a common ground, with relatively equal status, and a fluid symbiotic relationship. The paintings illustrate a process, born of this age, which presents an alternative to a Christian concept of enlightenment. In this age of information, our awareness of a hyperactive processing of data escalates our own receptivity. The air is full of the invisible clutter of language – its signs and symbols electronically dematerialized. Wilson's paintings are the result of conceptually opening a channel on the pictographic-symbolic band and realizing all the signs and symbols of the human psyche simultaneously."* *

Photo: Kevin Carter Smith

* Ben Walmsley, *Republic: The Power of the Cross,* Toronto, February 1985 (Curatorial Essay).

Kate Wilson

Painting and Drawing (oil on vellum paper, India ink on paper, oil on panel)

Workshops
Available for lectures on her own work and that of her contemporaries and for workshops on painting and drawing.

Education
Art's Sake, Toronto, 1980
The Banff Centre School of Fine Arts, 1979
York University, Toronto: Honours Fine Arts, 1978
Ontario College of Art, Toronto: Honours, 1975-77
Artists Workshop, Three Schools, Toronto, 1972-77
Danforth Technical, Toronto, 1969-73

Solo Exhibition
1984 A Space, Toronto: *Entropy made visible/Free form methodology*

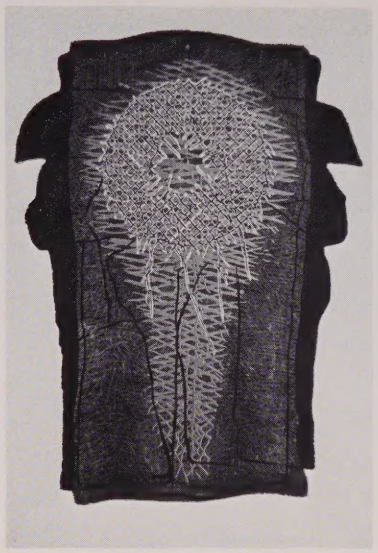
Group Exhibitions
1988 Mercer Union, Toronto: *Horror Vaculae*
1987 Mira Godard Gallery, Toronto: *New Artists*
1987 Nurnberg, West Germany, Art for Documenta: *International Mail Art Exposition*
1987 London Regional Art Gallery, Ontario: *Homage to Marcel Duchamp*
1986 Gallery '76, Toronto: *Quick Draw*
1986 Pages Book Store, Toronto: *Private Collection*
1986 Ed Video, Media Arts Centre, Guelph: *Niagara (Performance with Catherine Carmichael, Harold Klunder, Lorne Wagman and Kate Wilson)*
1985 Grünwald Gallery, Toronto: *Cruisewear for the modern planet*
1985 Studio 620, Toronto: *Art for Chile*
1985 Studio 620, Toronto: *REPUBLIC'S The Power of the Cross*
1984 Gallery 101, Ottawa: *Nuclearism*
1984 Gallery 76, Toronto: *Desire*
1983 Partisan Gallery, Toronto: *Women's Perspective*
1982 Partisan Gallery, Toronto: *Venceremos!*
1979 The Banff Centre School of Fine Art, Alberta: *Student/Faculty Exhibition*
1977 S. Walter Stewart Library, Toronto: *The Climate of Sight*

Awards/Grants
Canada Council Grants, 1985, 1986
Ontario Arts Council Grant, 1984

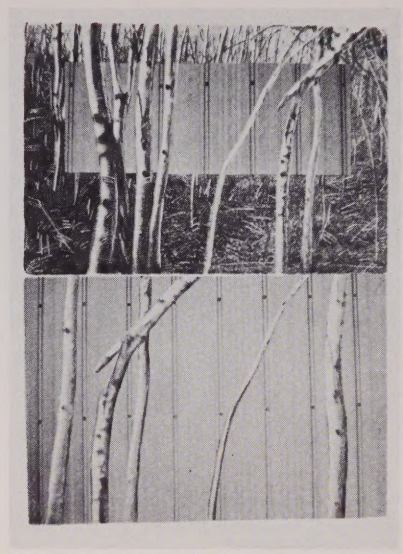
Collections
The Canada Council Art Bank, Ottawa

Bibliography
Crawford, Lynne. "Outlaw Biker magazine supplies the commentary for Kate Wilson." *NOW Magazine*, April 1985.
Grenville, Bruce. "The Republic." *Parachute*, September, October, November 1985, no.40, pp.38-39.
Hale, Amanda. "Desire." *Broadside*, March 1984.
Hume, Christopher. "Symbol of cross emerges in new art." *The Toronto Star*, 1 February 1985.
Mays, John Bentley. "The cross evokes captivating collection." *The Globe and Mail* (Toronto), 31 January 1985.
McFadden, David. "The Power of the Cross." *Vanguard*, April 1985, vol.14, no.3, p.43.
Moray, Gerta. "Eros Revisited In Spring Toronto Shows." *The Art Post*, April 1984, vol.1, no.10, pp.1-2.
Walmsley, Ben. *The Power of the Cross*. Toronto: Republic, February 1985 (curatorial essay).

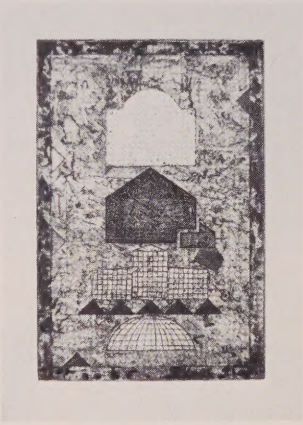
Tony Wilson



Totem Series No. 10, 1972, silkscreen



Trees in the Forest, 1976, photo silkscreen



Northern Development Plan, 1975, collagraph

When I first started printmaking, it was the element of surprise that held my interest. The plate or screen is prepared with an image and then the image is transferred and appears all at once on the paper.

There is a kind of shock in that first moment of viewing the print. It may be a feeling of dismay that the prediction I made in preparing the stencil didn't come true or a feeling of elation when I see in the fresh image a direction to take that hadn't occurred to me. In this surprise is a reminder that the pieces have a life of their own.

I worked on landscape imagery in my screenprints for several years, combining hand-drawn and photographic techniques. I printed areas of colour and then screened the photo image over this colour field. Slowly this colour background became more important and I found I no longer needed the landscape image. I found ideas for these new abstract works in the way the ink looked as it was drawn across the screen. I concentrated on a more painterly approach, making silkscreen paintings and abandoning the edition print in favour of monoprint variations. At one stage I began painting into the prints. This step led me to begin a series of acrylic paintings on paper. Although I was no longer employing the silkscreen, the paintings retained a similar quality to the prints. I kept the layering of colour and the flat dry type of colour that is peculiar to silkscreen prints.

More recently, I took up life drawing. I found again the element of surprise in the quick gestural studies. I then began incorporating gestural brushstrokes and figurative images into my abstract paintings. Currently I am working on portraits and figure studies combined with some of the abstract elements which produce a more unsettling and unexpected imagery than the earlier landscapes and colour field works.

TONY WILSON

Printmaking, painting and drawing

Workshops

Available for workshops in acrylic painting, drawing and printmaking (figurative and portraiture if requested). Students may be asked to carry out assignments in which they take their personal imagery through a series of exercises that carry them to unfamiliar territory. Workshops may include demonstrations of the wide range of techniques and approaches possible with a particular medium.

Teaching Experience

Ryerson Polytechnical Institute, Film and Photography Dept., Printmaking Instructor, 1978-81
Ontario Arts Council and North York Board of Education, Printmaking Instructor for Artists in the Schools Program, 1977-78
Fanshawe College, London, Ontario, Printmaking, 1975-77
City of Calgary, Parks and Recreation, Printmaking Instructor, 1970-71
Calgary Public Schools, Adult Education Dept., Painting and Art Appreciation, 1970-71
Alberta Government, Arts and Crafts Division, Edmonton, Printmaking Instructor, 1969

Education

Alberta College of Art, Calgary, 1963-67

Exhibitions

1981 Harbourfront Art Gallery, Toronto: *First Purchase*
1981 Ryerson Polytechnical Institute: *Works By Instructors*
1980 Emperatori Gallery, Toronto
1976 London Public Art Gallery, London: *36th Annual Western Ontario Exhibition*
1976 London Public Art Gallery, London: *Graphics and Photographics*
1976 Art Gallery of Brant, Brantford: *Graphex 4*
1976 Saidye Bronfman Centre, Montreal: *Imprint '76*
1975 Thielsen Gallery, London: *Imprint*
1975 Art Gallery of Brant, Brantford: *Graphex III*
1974 Nancy Poole's Studio, Toronto and London: *Gallery Artists*
1974 Art Gallery of Brant, Brantford: *Graphex II*
1974 Owens Art Gallery, Sackville, N.B.: *Printed Matter*
1974 London Art Gallery, London: *Canadian Society of Graphic Art*
1974 Winnipeg Art Gallery, Winnipeg: *Women's Committee Graphic Show*

Jan Winton

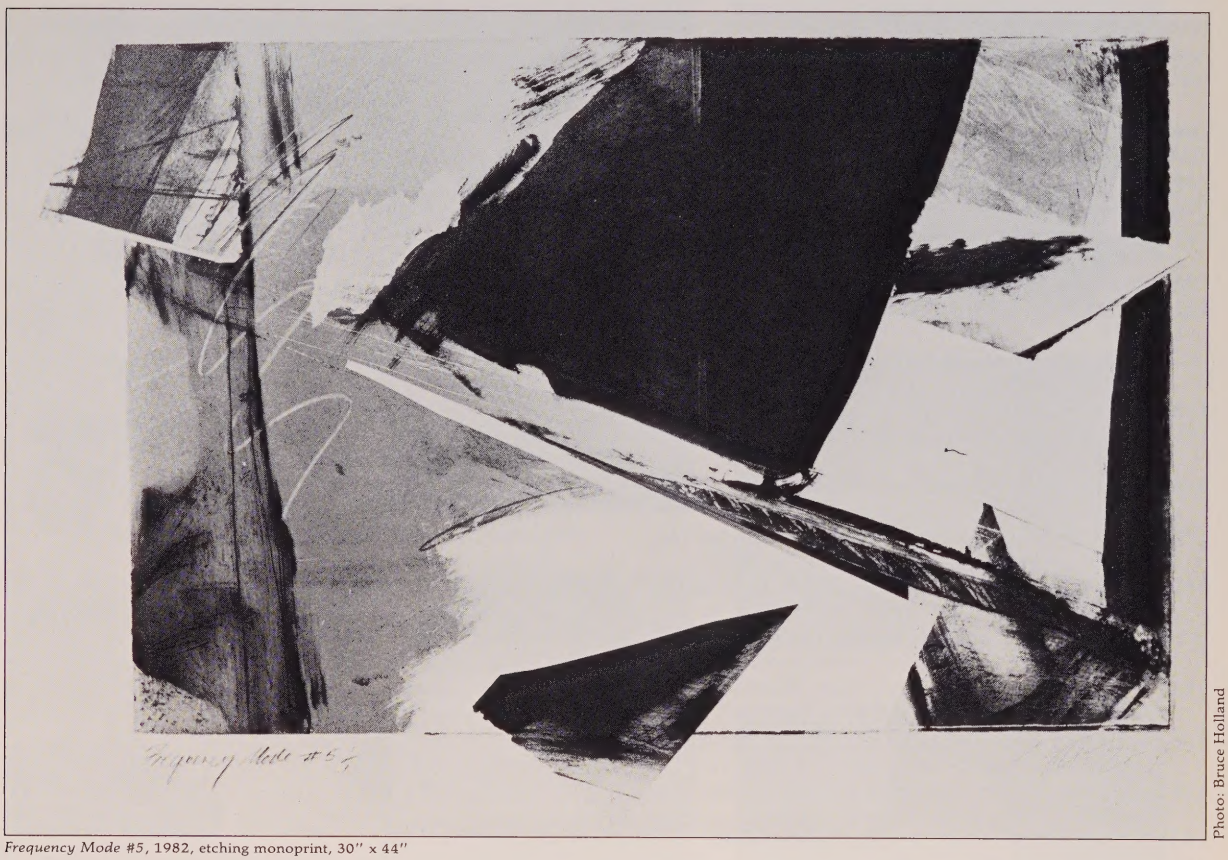
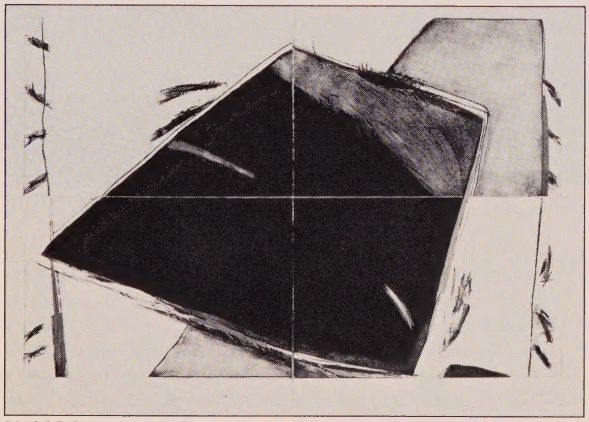


Photo: Bruce Holland

Frequency Mode #5, 1982, etching monoprint, 30" x 44"



Modal Balance, 1982, etching, 48" x 72"

Photo: Bruce Holland

The textural interplay of a collaged surface is often, for me, a translation of the innate perceptions and poetry in everyday life. Word, thought, and feeling take shape for me in an intuitive balancing act that would go as follows: planar mass; form versus form; linked by line, symbolized and celebrated by colour, thrown apart or into orbit of continual motion, yet held static in time. My paintings and prints are assemblies, disassemblies, and drawings as well.

Jan Winton

Printmaking, Painting, and Drawing

Workshops
Available for workshops in etching, silkscreen, and collage/painting/assembly.

Teaching Experience
Toronto School of Art, 1980 to present
Arts' Sake Inc., Toronto, 1980-81
Praga Studio Workshop, Toronto, 1981
Open Studio, Toronto, 1980

Education
Caulfield Institute, Melbourne, Australia, Fine Arts, 1976-77
University of Waterloo, BA in Fine Arts, 1973-76

Exhibitions
1982 Sword Street Press, Toronto: *Jan Winton: Recent Work*
1982 Art Gallery of Hamilton: *Open Studio Printworks*
1982 The Art Gallery at Harbourfront, Toronto: *The Big Print*
1982 Macdonald Block, Toronto: *O.S.A. Open Juried Show*
1981 London Regional Art Gallery, Ontario: *Works on Paper*
1981 Struts Community Arts Centre, Sackville, New Brunswick: *Fine Print*
1981 Open Studio, Toronto: *Open Studio Publishing Project Launching*
1981 The Art Gallery at Harbourfront, Toronto: *First Purchase Show*
1981 Sword Street Press, Toronto: *Monoprints*
1981 University of Maine: *Open Studio at the University of Maine*
1981 London Regional Art Gallery, Ontario: *International Works on Paper*
1981 Mohawk College, Hamilton: *A.C.T. Invitational Print Exhibition*
1980 The Art Gallery at Harbourfront, Toronto, (Art Gallery of Ontario circulating exhibition 1981-83); Art Gallery of Nova Scotia, Halifax; Art Gallery of Algoma, Sault Ste. Marie; Art Gallery of Peterborough; McIntosh Art Gallery, London, Ontario; Rodman Hall Arts Centre, St. Catharines; The Gallery/Stratford; Thames Cultural Centre, Chatham; Art Gallery of Brant, Brantford; Art Gallery of Cobourg; Belleville Public Art Gallery; Burlington Cultural Centre; *Open Studio: Ten Years*
1980 A.C.T. Gallery, Toronto: *A.C.T. Invitational Print Exhibition*
1979 Pauline McGibbon Cultural Centre, Toronto: *Opening Exhibition*
1977 A.C.T. Gallery, Toronto: *A.C.T. Invitational Print Exhibition*
1977 Caulfield Institute Gallery, Melbourne, Australia
1977 AMP Building, Melbourne, Australia: *AMP Exhibition*

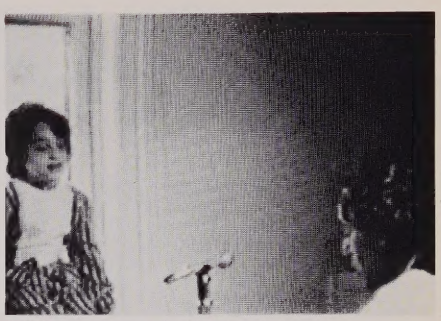
Collections
BP Canada
Cadillac Fairview
Canada Council Art Bank, Ottawa
Canadian Imperial Bank of Commerce
Canadian Pacific Limited
C.I.L. Inc., Toronto
Continental Bank of Canada
Continental Illinois Canada Limited
The Gallery/Stratford
Memorial University Art Gallery, St. John's, Newfoundland
Ministry of External Affairs, Canada
Owens Art Gallery, Mount Allison University, Sackville, New Brunswick
Prudential Insurance Company of America
Shell Canada
Toronto-Dominion Bank
University of Saskatchewan, Saskatoon
Westinghouse
Xerox of Canada

Award
Open Studio Commemorative Print Edition Competition, 1980

Kathleen Wiwcharuk

Still from *Directly in Line*, 1982

Photo: Anne Milne, 1982



Still from *Answering the Question*, 1981

Photo: Anne Milne, 1982

Still from *My Summer Vacation*, 1981

Photo: Anne Milne, 1982

Still from *Very Delicate Invasion*, 1979

Photo: Anne Milne, 1982

Photo: Anne Milne, 1982

My tapes deal with an equation. But instead of numbers in the equation, emotions are the variables, and reactions of individuals to events and analysis of an individual's actions are the themes. But no one deals with a situation in the same manner and therefore the viewer is left to make his/her decision on where they themselves would fit in.

In the videotape *Answering the Question*, a character who has travelled through time resists a reporter's investigation to uncover who she really is. She retains control over her uniqueness and exposes the meaninglessness of sensational public information. In contrast to this reluctance to give out information is the videotape *My Summer Vacation*, which is an account of how an individual spent her summer vacation. The story is a character's own analysis of her actions as compared to a second-hand report that the news reporter from *Answering the Question* was trying to pry out of the main character's head and then summarize for the public to read.

All my tapes have two people in them; this explains that communication on a personal level leads to a better understanding of another's actions. Therefore I have an equation before I shoot a tape, that is, figuring out how an event has affected me. Then I write the script, shoot the tape, and presto, my conclusions are on the screen and presented to the viewers for their reactions to the events and the emotions.

Kathleen Wiwcharuk

Video

Workshops
Available for lectures or workshops dealing with viewers' perceptions and reactions to video (as well as to the artist's own tapes).

Teaching Experience
University of Guelph, Lecture, 1981
Ontario College of Art, Toronto, 1980

Education
University of Guelph, Fine Art Video, 1977-78
University of Guelph, General Arts, 1976-78
University of Windsor, 1974

Screenings
1982 Ontario College of Art, Toronto
1982 A.R.C. (Artculture Resources Centre), Toronto
1982 MacDonald Stewart Art Centre, Guelph: *Viewpoints*
1982 Plug-In Gallery, Winnipeg: *My Summer Vacation*
1982 Ed Video, Guelph, (Pink Wings): *My Summer Vacation* and *Directly in Line*
1981 Art Metropole, Toronto: *Answering the Question* and *My Summer Vacation*
1981 Basel Art Fair, Switzerland: *Answering the Question*
1981 International Women's Festival, Amsterdam, the Netherlands: *Answering the Question*
1981 Cable TV Screenings in Victoria, Vancouver, Calgary, Winnipeg, Guelph, Montreal, and Halifax (Televideo): *Answering the Question*
1980 Running Cow 1, Guelph: *Spare Me the Details*
1980 Guelph Cable TV: *Its Hot Out There* and *Spare Me the Details*
1980 Guelph Spring Festival, University of Guelph Gallery: *Very Delicate Invasion, Its Hot Out There*, and *Spare Me the Details*
1980 Kingston Cable TV, (Canadian Video Open): *Very Delicate Invasion*
1979 Vancouver Art Gallery: *Very Delicate Invasion*
1978 Centre for Experimental Art and Communication, Toronto, (Ed Video Group Show): *Causing Sensations*
1977 University of Guelph, (Ed Video Group Show): *Causing Sensations*

Awards
Canada Council Grant, 1981
Ontario Arts Council Grant, 1980

Videography

Causing Sensations	1978	b&w	sound	2 min.
Very Delicate Invasion	1979	colour	sound	7 min.
Its Hot Out There	1979	colour	sound	5 min.
Spare Me the Details	1980	colour	sound	5 min.
Answering the Question	1981	b&w	sound	9 min.
My Summer Vacation	1981	b&w	sound	18 min.
Directly in Line	1982	colour	sound	9 min.

Justin Wonnacott

Pattern Designer for Fur Coats at J. Cohen Ltd. Winnipeg, 1987, colour photograph, 40.64 x 50.8cm

Coke Driller, PetroCan Refinery, Edmonton, 1987, colour photograph, 40.64 x 50.8cm

Next to the Cash: Linda and Grace at 'Additionnelle,' 1986, colour photograph, 40.64 x 50.8cm

Photo: Larry Glawson

I am working with large-format colour portraits of people in their workplaces. Of two major portfolios, the first, titled *Next to the Cash*, is taken from about 70 images of salespeople in a large shopping mall. All the stores are franchises or parts of a larger organization and are "pan-Canadian" in the sense that branch outlets can be found in any large shopping centre. The products and displays are part of a larger marketing scheme and are rarely controlled at the local level. The people who sell the goods are very different from the photographic cliché of the merchant as individualist who (rendered in black and white) stands proudly among bolts of cloth and wooden counters in a store that is probably his or her life's work. Today, many merchants are part and parcel of the marketing process and their control over their work environment is comparatively small, often to the extent that their dress and deportment are dictated by the merchandiser.

Demographically, sales staff in malls are young, mainly women and well dressed, and work for below-average wages. Because they were strangers to me, it was impossible to make the intimate likenesses often expected in portraits. These people are important and I wanted to treat them individually when taking their picture. We used Polaroids to arrive at mutually agreeable poses. For the most part we adopted a treatment akin to the images of "moguls of industry" that haunt the pages of annual reports and equate executives with their place of work. The salespeople in *Next to the Cash* are at the interface of our consumer culture and the public. They are in effect ambassadors to ourselves.

The second portfolio is a study of workers at the start of production, rather than the end. Our primary industries are resource-based and figure largely in the romantic self-image of Canadians. Historically, our culture and livelihood have been closely tied to our landscape, and the somewhat derogatory label of ourselves as "hewers of wood and drawers of water" has much truth in it. I have been photographing people in industries for processing, lumber, mining, and transportation as a way of learning who does this work and what these places are like. This work continues and is still untitled.

Justin Wonnacott

Photographs (16" x 20" Ektacolor prints)

Workshops
Available for lectures on his own work and decision-making processes involved in the production of portfolios. Also interested in lecturing to young photographers who would benefit from discussions of colour photos in a social or documentary context. Work that extends beyond simple photographic concerns and successfully functions as an art investigation will be compared to merely decorative or illustrative photography.

Teaching Experience/Guest Lectures
Circa 86, Ottawa, Guest Lecture, 1986
CAR Ottawa, Workshop, 1986
University of Ottawa, Guest Lecture, 1986
Concordia University, Montreal, Guest Lecture, 1986
Carleton University, Ottawa, Dept. of Continuing Education, 1985
Glebe Community Centre, Ottawa, Basic Photography Course, 1983
S.A.W. Gallery, Ottawa, Contemporary Artists Series, 1983
Ottawa Boys and Girls Club, Instructor, Darkroom Course, 1982
Gallery 101, Ottawa, Contemporary Photography Lecture, 1982
Photographers Gallery, Saskatoon, Guest Lecture, 1979

Education
University of Western Ontario, London: General Arts, 1972

Selected Solo Exhibitions
1987 The Floating Gallery, Winnipeg: *Photographs by Justin Wonnacott*
1987 The Photography Gallery, Toronto Photographers Workshop: *Next to the Cash...*
1986 S.A.W. Gallery, Ottawa: *Next to the Cash...*
1986 The Photography Gallery, Toronto Photographers Workshop: *Keep this Place*
1986 Photographers Gallery, Saskatoon: *Keep this Place*
1985 Floating Gallery, Winnipeg: *Keep this Place*
1984 S.A.W. Gallery at the Lafayette Hotel, Ottawa: *Public House...pictures from the Lafayette*
1984 Latitude 53, Edmonton: *Photographs by Justin Wonnacott*
1983 S.A.W. Gallery, Ottawa: *Photographs by Justin Wonnacott*
1982 Gallery 101, Ottawa: *Photographs by Justin Wonnacott*
1982 Kingston Artists' Association Inc.: *Photographs by Justin Wonnacott*
1981 Splash Gallery, Ottawa: *Photographs by Justin Wonnacott*
1981 Splash Gallery, Ottawa: *Daguerreotypes by Justin Wonnacott*
1979 Photographers Gallery, Saskatoon: *Daguerreotypes*
1977 Between Spaces Gallery, Ottawa: *Photographs by Justin Wonnacott*
1977 Between Spaces Gallery, Ottawa: *Photographs by Justin Wonnacott*

Selected Group Exhibitions
1986 Council for the Arts, Ottawa: *Circa 86*
1985 Council for the Arts, Ottawa: *Art in Situ*
1984 The Photography Gallery, Toronto Photographers Workshop: *Landsites*
1984 S.A.W. Gallery, Ottawa: *Ten Ottawa Photographers*
1983 The Winnipeg Art Gallery (circulating 1983-85); Macdonald Stewart Art Centre, Guelph; Laurentian University Museum and Arts Centre, Sudbury; Thunder Bay National Exhibition Centre; Mendel Art Gallery, Saskatoon; Glenbow Museum, Calgary; Beaverbrook Art Gallery, Fredericton: *Latitudes and Parallels: Focus on Contemporary Canadian Photography*
1983 Gallery 101, Ottawa: *Six Ottawa Photographers*
1980 Focus 80, Toronto (circulating 1980-1982); Photographers Gallery, Saskatoon; Dazibao, Montreal; S.A.W. Gallery, Ottawa: *La journée de la constitution*
1975 Art Gallery of Ontario, Toronto (circulating): *Exposure*
1974 Kitchener/Waterloo Art Gallery: *Exposure 74*

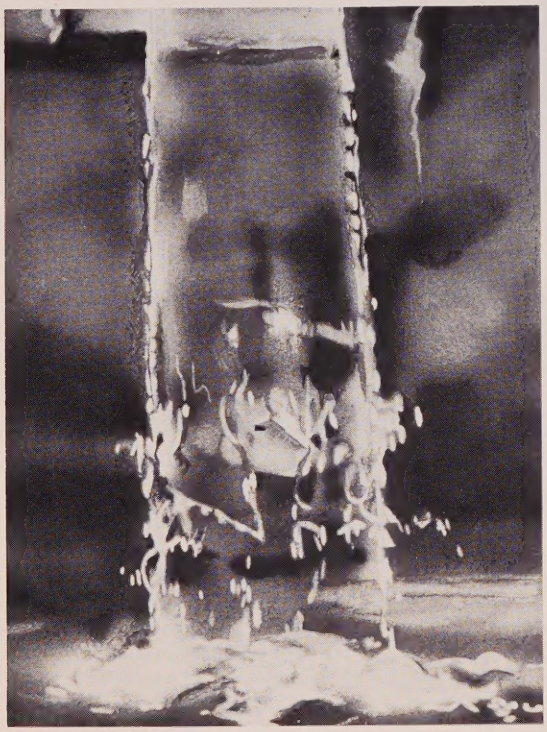
Awards/Grants
Canada Council Grants, 1979, 1986
Ontario Arts Council Grants, 1980, 1984, 1986

Collections
Canada Council Art Bank, Ottawa
Canadian Museum of Contemporary Photography, Ottawa
Canadian Public Archives, Ottawa
City of Ottawa
National Film Board Stills Division
Winnipeg Art Gallery

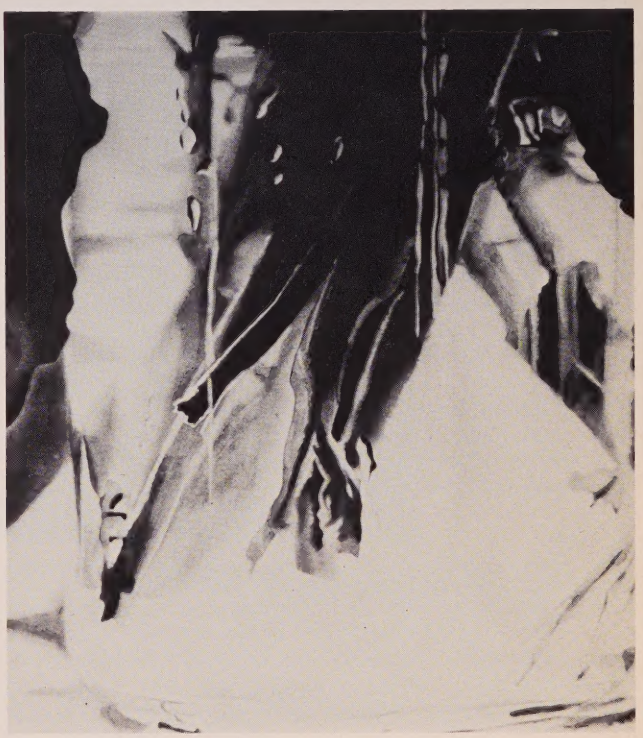
Bibliography
Baele, Nancy. "Hotel Lafayette." *The Citizen* (Ottawa), 29 September 1984.
Baele, Nancy. "Photographic fertility: Ottawa style." *The Citizen* (Ottawa), 17 February 1984.
Baele, Nancy. "Visual Arts." *The Citizen* (Ottawa), 2 October 1986.
Madill, Shirley (Introduction). *Latitudes and Parallels: Focus on Contemporary Canadian Photography*. Winnipeg: The Winnipeg Art Gallery, 26 May - 10 July 1983 (exhibition catalogue).
McFadden, Judith Parker (essay). *Art in Situ*, Ottawa: Ottawa Council for the Arts, 1985 (exhibition catalogue).
Milrod, Glenda and Shin Sugino. *Exposure*, Toronto: Art Gallery of Ontario, November 1975 (exhibition catalogue).
Wonnacott, Justin. "Keep this Place." *Blackflash*, Winter 1985, vol.3, no.4.
Wonnacott, Justin. "Keep this Place." *Toronto Photographers Workshop: Views*, Spring 1986, p.3
Wonnacott, Justin. "On Exhibit." *Photo Communiqué*, Winter 1983-84, vol.5, no.4, p.51.

Lenni Workman

Water of Love, 1981, watercolour



Return to Rome, 1981, watercolour



Under Marigolds, 1981, watercolour

Watercolour has been my main medium for the past ten years. I apply the traditional techniques to large-scale, personal images, generally using darker tones and stronger colour than is usual with this medium.

My interest is in documenting light as it is reflected off or passes through water, foliage, glass, etc. The paintings, which are derived from photographs of simple objects and spaces, can be seen in two ways – as photo-realistic and as abstract.

LENNI WORKMAN

Watercolour paintings

Workshops

Available for workshops in watercolour painting techniques

Teaching Experience

St. Lawrence College, Kingston, 1976-81
Kingston Community School, 1971-72
Ontario Arts Council, Artists in the Schools Program, 1973, 1976

Education

St. Lawrence College, Kingston, 1970-72
Queen's University, Kingston, 1967-70

Exhibitions

1981 Kingston Public Library, Kingston
1980 Gadatsy Gallery, Toronto
1980 Chinguacousy Gallery, Bramalea
1980 Kyle Gallery, Victoria, B.C.: *Contemporary Canadian Watercolours*
1979 Agnes Etherington Art Centre, Kingston
1979 University of Waterloo, Waterloo: *Watercolour Painting in Canada*
1979 Kingston Artists' Association, Kingston: *Annual Kingston Artists' Association Members' Exhibition*
1978 Another Space, Kingston
1978 Art Gallery of Ontario, Toronto (1978-81): *Art Rental Show*
1978 Etobicoke Civic Centre, Toronto: *Drawing Exhibition*
1977 Gadatsy Gallery, Toronto
1976 Extension Services, Art Gallery of Ontario, Toronto (1976/77): *Drawing Rediscovered*
1976 St. Lawrence College and K.O.P.E.C., Kingston: *The Art of Kingston*
1976 Gadatsy Gallery, Toronto: *Ten Women Artists*
1975 Brackendale Art Gallery, Squamish, B.C.
1975 Vancouver Art Gallery, Vancouver, B.C.
1974 Saidye Bronfman Centre, Montreal: *Drawing Rediscovered*
1974 Federation of Canadian Artists, Vancouver, B.C.
1973 Gadatsy Gallery, Toronto
1973 Beth Tzedec Synagogue, Toronto: *Art '74 Exhibition*
1973 Ontario Society of Artists, Toronto: *101st Annual Exhibition*
1972 Boswell's Gallery, Kingston
1972 Agnes Etherington Art Centre, Kingston: *Spring Exhibition*

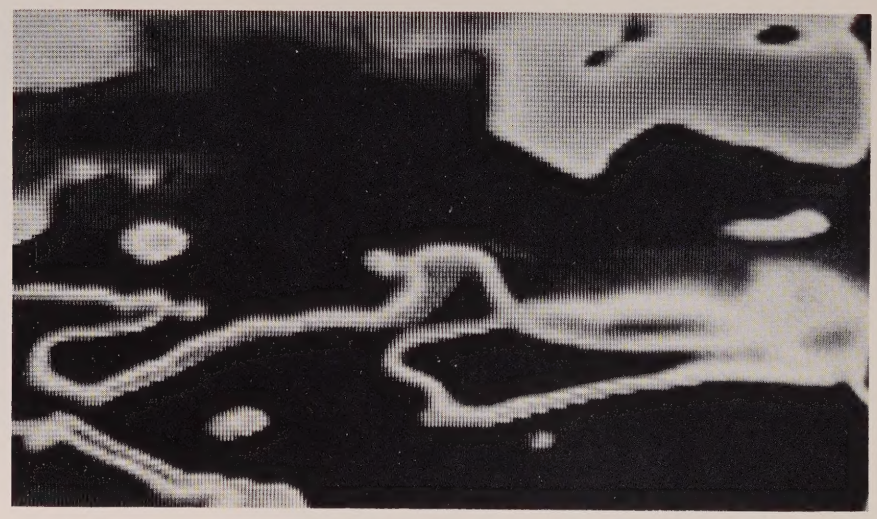
Public Collections

The Canada Council Art Bank, Ottawa
Etobicoke Board of Education Art Bank
Esso Resources Canada, Calgary

Awards

1981 Ottawa Society of Painters in Watercolour, Jurors' Choice Award
1976 The Art of Kingston Award

Jane Wright



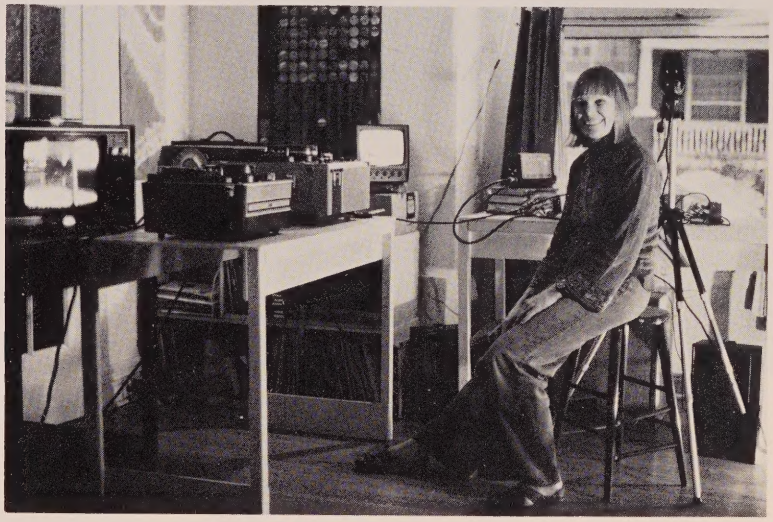


Photo: B. Uchida

My work is electronic painting. I record processes of image transformation on videotape. If the work has a message it's probably that there are a lot of important energy patterns around us that we can gain strength from. What you see is how I experience these energies. Many of my videotapes are landscapes in which I am attempting to evoke the spiritual quality of sensual experience.

The first step in my work is photography. I collect pieces of my visual environment with a still camera or video portapak. Sometimes I work with live camera input. The second step uses the beam of electrons which make up the picture on a TV screen. The TV picture isn't a series of still frames like film; it is a constant flow of electrons across the face of a phosphorous surface, tracing and retracing elements of light and dark and colour. I use electronic equipment to manipulate this beam of electrons and change the real-life images which I have collected. The videotape is a record of this process, usually a 'real time' record. I use the video synthesizer, keyer, colourizer, whatever, as a musician would play a musical instrument.

I discovered video when I was living in New York City in the early 70s and was impressed by its similarity to music. My earliest arts training was in music. I grew up in Oakville, Ontario, wrote poetry and studied sociology. I now live and work in Hamilton, Ontario with my two children, and recently have been involved in presenting visual arts on community television.

Irene Xanthos

Photo: Lupe Rodriguez

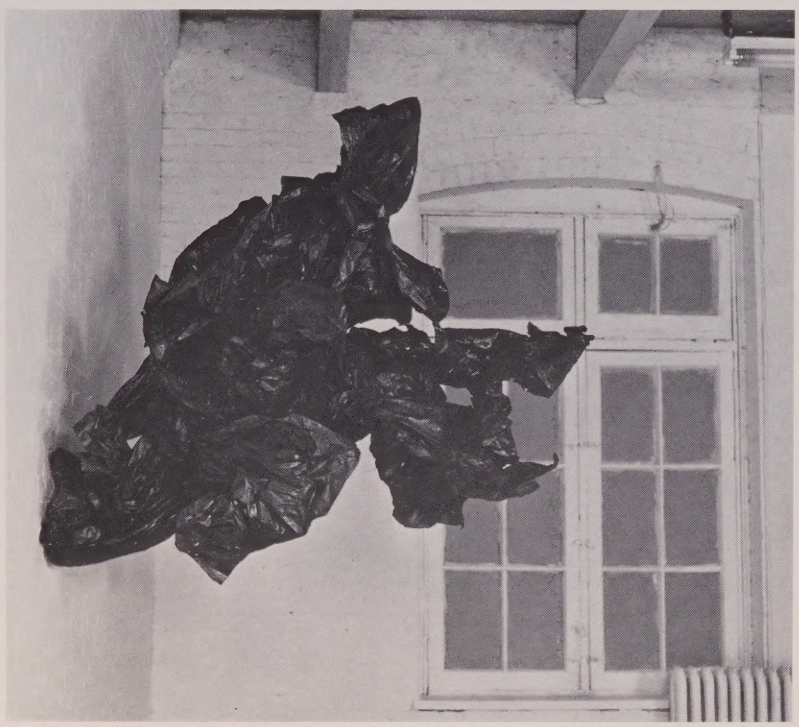


Photo: Isaac Applebaum, Courtesy S.L. Simpson Gallery, Toronto

Pyrós II, 1984, paper, glue, enamel paint, oil pastel, 152.4 x 165.1 x 182.9 cm

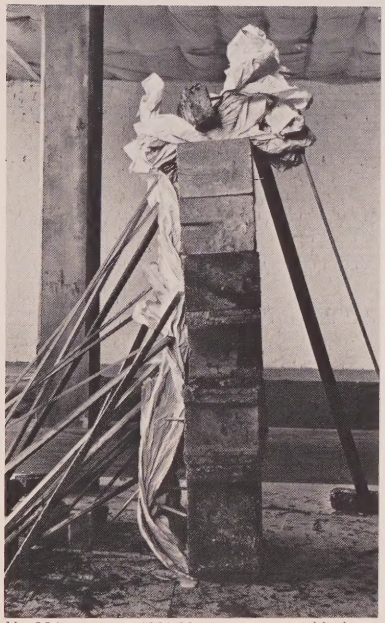


Photo: Ed Marlatt, Courtesy S.L. Simpson Gallery, Toronto

No. 39 in progress, 1981-82, paper, concrete blocks, 55.9 x 99.1 x 152.4 cm

Photo: Isaac Applebaum, Courtesy S.L.Simpson Gallery, Toronto

Pyrós I, 1984, paper, glue, oil pastel, enamel paint, 137.2 x 162.6 x 167.6 cm

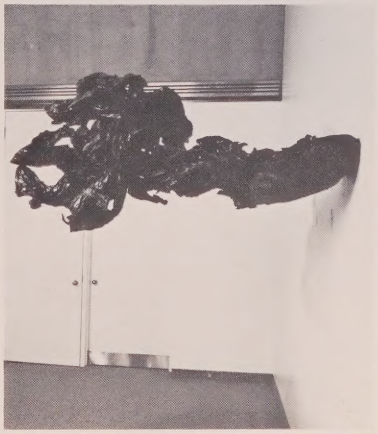


Photo: John Tamblyn, Courtesy S.L. Simpson Gallery, Toronto

No. 39, 1982, paper, glue, paint, 55.9 x 73.7 x 152.4 cm

I work intuitively and directly with material using it to create a sense of extremity. The form structurally suspends without an armature when cantilevered from the wall. I continuously push previous structural limits to create a more extreme physicality. This exaggerated movement, gesture, and excessive extension into space are salient characteristics which also refer to the baroque sensibility. They are used as an appeal to the mind through the physical and emotional.

The group of sculptures entitled *Pyrós* (1984) represents an attempt at increasing the referential and associative qualities inherent in my work. *Pyrós* refers to flame, fire, and pyramid (whose form was thought to be based on the shape of a flame). In relation to my work, it also refers to the plumed serpent (a projecting, ornamental motif cantilevered from the facade of Mayan pyramids). As an ancient Greek term, it refers to the sculpture's pagan appearance, placing it within a continuing, historical, mythological context.

Irene Xanthos

Sculpture

Workshops
Available for lectures on the development of her own work, starting from the cinder blocks (1980) to the present body of work entitled *Pyrós*.

Guest Lecture
White Water Gallery, North Bay, 1984

Education
Concordia University, Montreal, Quebec: B.F.A., 1976
University of Western Ontario, London: M.L.S., 1979

Solo Exhibitions
1986 S.L. Simpson Gallery, Toronto
1984 S.L. Simpson Gallery, Toronto: *Pyrós*
1984 White Water Gallery, North Bay: *Untitled*
1983 S.L. Simpson Gallery, Toronto: *Projections*
1982 London Regional Art Gallery, Ontario: *Wall Sculpture*
1982 Forest City Gallery, London, Ontario: *Untitled*
1981 Kingston Artists' Association Inc.: *Untitled*
1980 Articule, Montreal, Quebec: *Oeuvres de papier*
1979 Forest City Gallery, London, Ontario: *Paper Constructions*

Group Exhibitions
1985 Education Gallery, Art Gallery of Ontario, Toronto: *Sculpture: Questions of Definition*
1985 Instituto de Cultura de Yucatán, Mérida, México: *Exposición Colectiva Canadiense: Irene Xanthos, Judith Schwarz, Kim Moodie, Isaac Applebaum*
1985 Visual Arts Ontario, Toronto: *Project: Colour Xerox*
1985 Concordia University, Montreal, Quebec: *Selected Graduates*
1984 A.R.C. (Artculture Resource Centre), Toronto: *The New City of Sculpture*
1984 Glendon Gallery, Toronto: *On the Wall*
1983 Harridge's, 151 Bloor Street West, The Colonnade, Toronto: *Chromaliving*
1982 S.L. Simpson Gallery, Toronto: *Directions: Four Artists — Elizabeth MacKenzie, Yana Sterbak, Robert Wiens, Irene Xanthos*
1982 S.L. Simpson Gallery, Toronto: *Stephen Horne, Judith Schwarz, Irene Xanthos*
1982 Art Rental, Art Gallery of Ontario, Toronto: *Women in Art*
1980 London Regional Art Gallery, Ontario: *London & Area Artists*
1980 McIntosh Gallery, London, Ontario: *Four Profiles, Four Directions: Ralph Stanbridge, David Tomas, Kim Moodie, Irene Xanthos*
1978 Trajectory Gallery, London, Ontario: *A Media Collection*
1977 Saidye Bronfman Centre, Montreal, Quebec: *Biennale I*

Awards/Grants
Canada Council Grants, 1981, 1983, 1984
Ontario Arts Council Grants, 1982, 1984

Collections
Art Gallery of Ontario, Toronto
Canada Council Art Bank, Ottawa
London Regional Art Gallery, Ontario
McIntosh Gallery, University of Western Ontario, London

Bibliography
Andreae, Janice. "Irene Xanthos at the Forest City Gallery, London, Ontario." *Parachute*, Summer 1982, no.27, p.43.
Andreae, Janice. "Irene Xanthos at the London Regional Art Gallery." *artmagazine*, December/January 1982/1983, vol.14, no.61, p.53.
Andreae, Janice. "Xanthos, Moodie, Tomas and Stanbridge at McIntosh Gallery." *artmagazine*, November/December 1980, vol.12, no.51, p.56.
Bale, Doug. "Xanthos's paper sculptures are what they are." *London Free Press*, 16 October 1982.
Fleming, Marie. "Phyllis Kurtz Fine Fund Aids Young Canadian Sculptors." *The Gallery*, Toronto: Art Gallery of Ontario, October 1983, vol.5, no.8, p.8.
Martin, Ron. *Irene Xanthos Wall Sculptures*. London, Ontario: London Regional Art Gallery, 8 October — 21 November 1982 (exhibition catalogue).
Mays, John Bentley. "The coming of age of Toronto sculpture." *The Globe and Mail* (Toronto), 25 August 1984.
Rans, Goldie. "New City of Sculpture." *Vanguard*, November 1984, vol.13, no.9, pp.33-34.
Rans, Goldie. "Irene Xanthos, London Regional Art Gallery." *Vanguard*, December/January 1982/1983, vol.11, nos.9 & 10, p.28.
Woods, Kay. "Group show, S.L. Simpson Gallery." *artscanada*, November 1982, vol.xxxix, no.1, issue 248/249, p.x.

Shirley Yanover

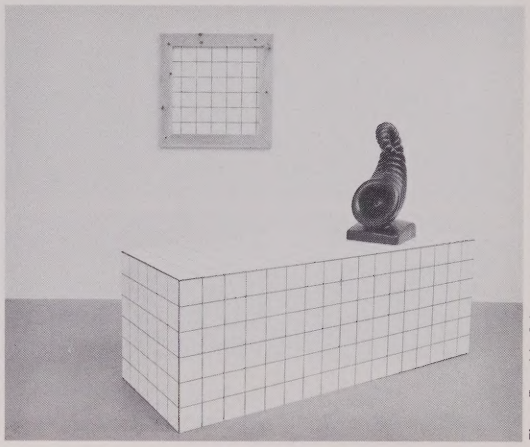


Photo: Peter MacCallum, Courtesy Cold City Gallery, Toronto

Cornucopia, 1986, mixed media, 180.34 x 182.88 x 160.02 cm

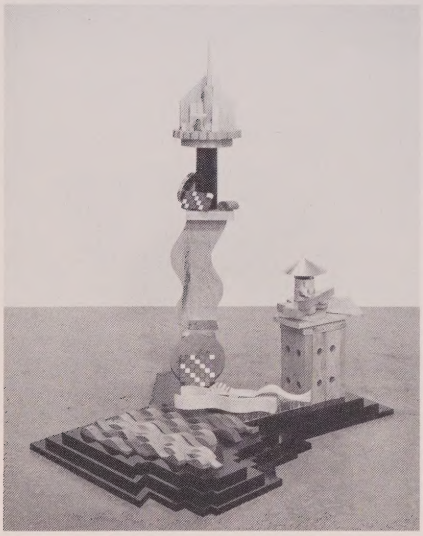


Photo: Peter MacCallum, Courtesy Cold City Gallery, Toronto

Legacy, 1985-86, mixed media, 185.42 x 160.02 x 157.48cm

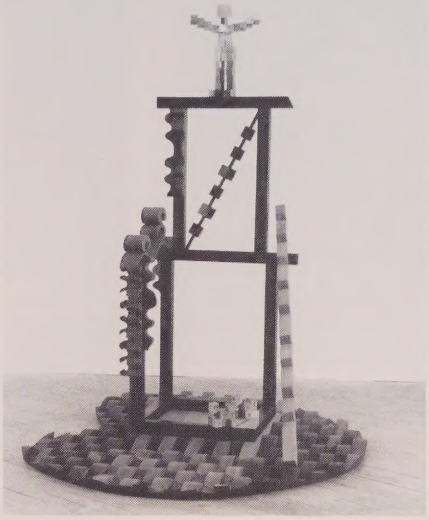


Photo: Cheryl O'Brien, Courtesy Cold City Gallery, Toronto

Shaking Like A Leaf, 1985-86, wood, paint, 149.86 x 129.54 x 101.6cm

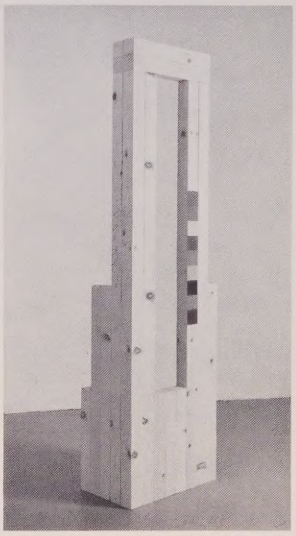


Photo: Peter MacCallum, Courtesy Cold City Gallery, Toronto

Monument with Colour, 1987, pine, paper tile, 261.62 x 71.12 x 44.45cm

The motivation for my work comes from the basic impulse to make objects – to build sculpture that is self-contained, that asserts an identity emphasizing a precarious relationship of the parts in a momentarily fixed whole. My process is intuitive; I place, position, draw and paint with an abstract logic that arrives at meaning metaphorically. The work always gets at the universal condition of the sense of the Body (the sense of the Self) in its separate connection to things.

In my most recent work, I have been working with an increasingly simplified and abstract emphasis. There has been a shift from working with balance and imbalance within the actual physical structure of the sculpture, to concerning myself with the visual dynamic of assymetrical alignments and juxtapositions of colour and form. This focus or direction relates to the small-scale abstract sculpture that I was making from 1980-82. I began at that time to make objects that could be abstract and geometric, while simultaneously evoking a sense of intimacy. This represented a fusion of the impulses inherent in minimalism and medieval art – to make an icon of the cube, to make a formal structure that could refer to something outside of itself.

Since 1982, I have been building sculpture which is scaled to the Body, and which is both formally ordered and evocative of spirit. At its most basic, my work is an assertion of identity *in the face of all this – this* being the constant condition of flux and temporality that I experience as a condition of contemporary existence.

Shirley Yanover

Sculpture

Workshops
Available for workshops outlining the basic principles of sculpture and their development through history. Also interested in presenting slide lectures on her own work or dealing with issues in contemporary sculpture.

Teaching Experience/Guest Lectures
Art Gallery of Ontario, Toronto, Instructor, 1979 to present
Guelph University, Studio Visit, 1987
Emily Carr College of Art and Design, Vancouver, Visiting Artist, 1987
S.A.W. Gallery, Ottawa, Guest Lecture, 1987
Sheridan College, Oakville, Visiting Artist, 1986

Education
University of Toronto: B.A. Art History, 1976-79
Ontario College of Art, Toronto, 1972-74

Solo Exhibitions
1986 Cold City Gallery, Toronto: *Falling Into Place*
1985 YYZ Artist's Outlet, Toronto: *This Side Up*
1983 Gallery 76, Toronto: *Standing Figure With Possessions*

Group Exhibitions
1987 S.A.W. Gallery, Ottawa: *Bowers/Michalcean/Yanover*
1987 Mercer Union/Artculture Resource Centre, Toronto: *Temporal Icons*
1986 Gallery 76, Toronto: *Quick Draw*
1986 Cold City Gallery, Toronto: *Inaugural Exhibition*
1986 Embassy Cultural House, London, Ontario: *YYZ World Tour 1986*
1985 (N)on Commercial Gallery, Vancouver: *Urban Circuit*
1985 Mercer Union, Toronto: *Mercer Union Benefit Exhibition*
1984 Museum Fodor, Amsterdam, Holland: *Toronto - Amsterdam Exchange Exhibition*
1984 Mercer Union/YYZ, Toronto: *The New City of Sculpture*

Awards/Grants
Canada Council Grants, 1984, 1985
Ontario Arts Council Grants, 1984, 1985, 1986, 1987

Collections
Canada Council Art Bank, Ottawa
Private Collections

Bibliography
Grenville, Bruce. "The New City of Sculpture." *C Magazine* Supplement, Fall 1984, no. 3 (exhibition catalogue).
Hume, Christopher. "Yanover's sculptures almost defy gravity." *The Toronto Star*, 31 March 1985.
Mays, John Bentley. "Gems amid the ruins of Queen Street scene." *The Globe and Mail* (Toronto), 14 March 1987.
McFadden, David. "Shirley Yanover, Cold City Gallery." *Vanguard*, February/March 1987, vol.16, no.1, p.47.
McGrath, Jerry. "Shirley Yanover, Gallery 76." *Vanguard*, December 1983/January 1984, vol.12, no.10, pp. 37-38.
McGrath, Jerry (essay). *Temporal Icons*. Toronto: Mercer Union/Artculture Resource Centre, 3-28 March 1987 (exhibition catalogue).
McGrath, Jerry. "Totemic Meanders." *C Magazine*, Summer 1985, no. 6, pp. 34-35.
Perdue, Jane. "Find objects and forging art." *NOW Magazine*, vol.15, 11-17 December 1986.
Perdue, Jane. "Temporal Icons." *NOW magazine*, vol.28, 12-18 March 1987.
Salzman, Gregory. "Quiet Reciprocity/Brian Groombridge." *C Magazine*, Summer 1985, no. 6, p.33.
Sherman, Leah. "A Celebration: The Gallery School: 1930-1980. *The Journal of Canadian Art History*, 1981, vol.5, no.2, pp.152-154.
Toronto - Amsterdam/An Exchange Exhibition, Amsterdam, Holland: Museum Fodor, October - November 1984 (exhibition catalogue).
Yanover, Shirley. *A Celebration: The Gallery School 1930–1980*. Toronto: Art Gallery of Ontario, 1980 (exhibition catalogue).
Yanover, Shirley. "Corporate Oblivion/David Mach and Ken Lum." *C Magazine*, Summer 1986, no.10, pp. 58-59.
Yanover, Shirley. "Provincial Gardens." *Borderlines Magazine*, Winter 1986-87, vol.6, pp.26-29.
Yanover, Shirley. "Vertical Dreams." *C Magazine*, December 1986, no.12, p.29.

Akira Yoshikawa

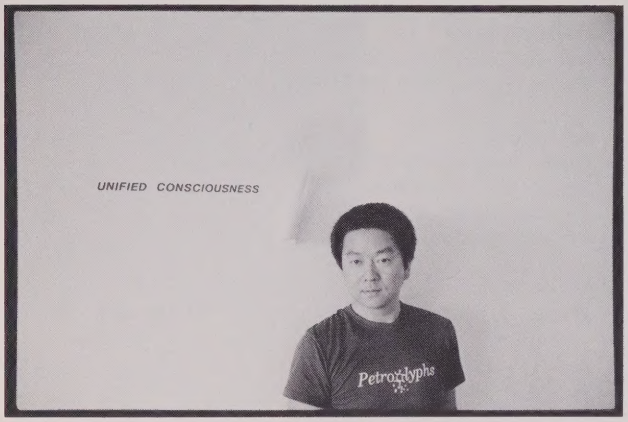
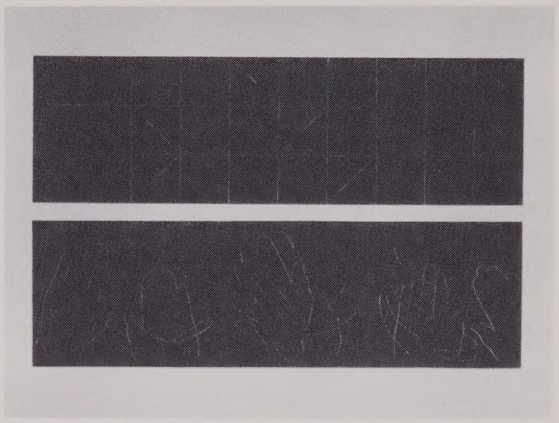
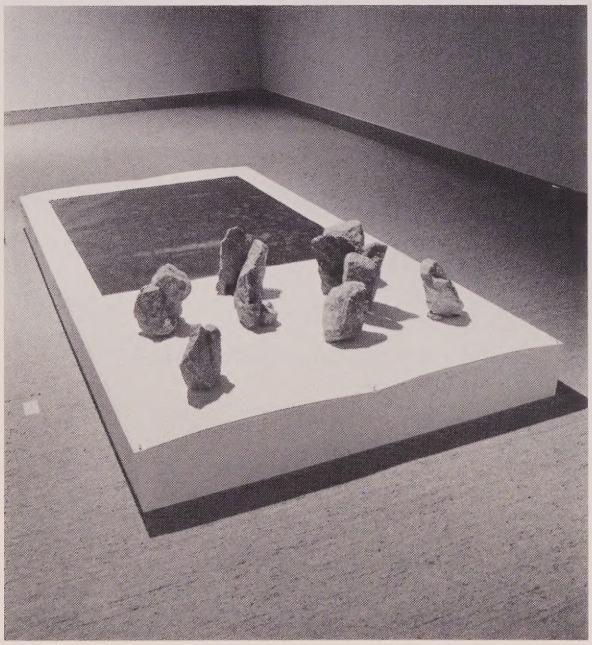


Photo: Nancy Kishita

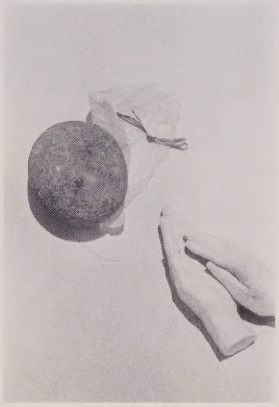
Unified Consciousness, 1987



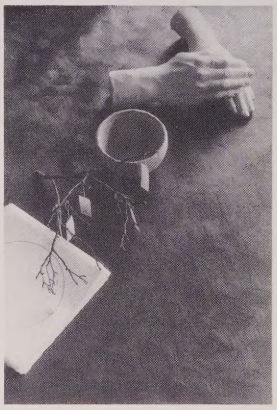
Untitled, 1985, graphite on BFK paper, 91.4 x 116.8cm



Stream of Consciousness, 1986, graphite drawing on paper with rocks, 304.8 x 152.4 x 30.4cm



The Secrets of a Rock (Detail), 1987, tissue paper, plaster, pencil, found rock, 121.92 x 152.4 x 20.32cm



Mishima: Homage to (Detail), 1986, graphite drawing, plaster, tree branch, paper mache, 243.8 x 152.4 x 15.2cm

The main theme which I have been working with for the last three years deals with the inquiries into attitudes in life pertaining to Oriental philosophy. Induced to meditate, the viewer is confronted to analyze and think about his complicated surroundings through very simple everyday images. These images are presented in clear, ordered, and direct designed-like arrangements. Aesthetically, these arrangements are composed with dialectic opposites (i.e. solid/empty, light/dark, rational/irrational, soft/hard, organic/geometric, and so on). Along with philosophical overtones, it is important that these opposites create visual pleasure and entertain the eye, retaining the traditional values of "beautiful things to look at."

Akira Yoshikawa

Multi-media Installations

Workshops
Available for lectures on his own work.

Teaching Experience
Art Gallery of Hamilton, Guest Lecture, 1986
Ontario College of Art, Toronto, Guest Lecture, 1981
Dundas Valley School of Art, Art History, 1974

Education
Ontario College of Art, Toronto: A.O.C.A. (Dept. of Experimental Art), 1974

Solo Exhibitions
1986 Art Gallery of Hamilton: *Recent Works by Akira Yoshikawa*
1985 Evelyn Aimis Fine Art, Toronto: *Haiku (Visual Poetry) – Recent Graphite Drawings*
1983 Mercer Union, Toronto: *Akira Yoshikawa at Mercer Union*
1974 Gallery 76, Toronto

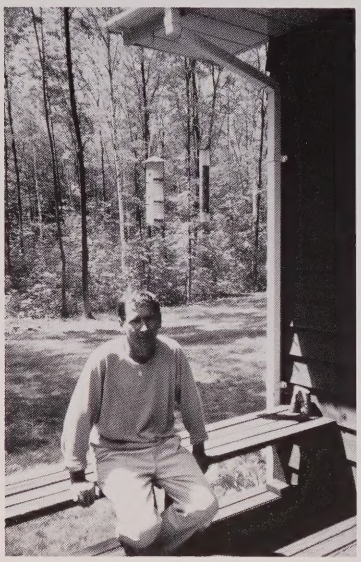
Group Exhibitions
1987 Hamilton Artists' Inc. (circulating 1987-88); Forest City Gallery, London, Ontario; Burlington Cultural Centre; Haku Gallery, St. Catharines: *Shikata Ga Nai: Contemporary Art by Japanese-Canadians*
1987 A.R.C., Toronto: *REPUBLIC'S The Secret Life of Objects*
1985 Mercer Union, Toronto: *Ex Po$t Factor*
1985 Wynick/Tuck Gallery, Toronto: *Toronto/Drawing*
1984 University of Toronto: *No More Hiroshima*
1977 The Macdonald Gallery, Toronto (circulating 1977-78); S.A.W. Gallery, Ottawa; Art Gallery of Algoma, Sault Ste. Marie; Kitchener/Waterloo Art Gallery; The Lindsay Gallery; Thames Cultural Centre, Chatham: *The Japanese Canadian Centennial Art Exhibit in Ontario*
1977 Ontario College of Art, Toronto: *Aspects of Sculpture (10th International Sculpture Conference)*
1977 The Art Gallery at Harbourfront, Toronto
1975 Gairloch Gallery, Oakville: *13 Experimental Artists*
1974 Vancouver Art Gallery: *Scan '74: Survey of Canadian Art Now*

Awards/Grants
Canada Council Grants, 1982, 1984
Ontario Arts Council Grants, 1976, 1981, 1983, 1986

Collections
Agnes Etherington Art Centre, Kingston
Art Gallery of Hamilton
Maclean Hunter, Toronto Office
Private collections

Bibliography
Holmes, Willard. *SCAN '74*. Vancouver: Vancouver Art Gallery, 1974 (exhibition catalogue).
Inglis, Grace. "Let's have a hand for Akira Yoshikawa." *Hamilton Spectator*, 21 June 1986.
Webb, Marshall. "Akira Yoshikawa, Art Gallery of Hamilton." *Vanguard*, September 1986, vol.15, no.4, p.46.
Yoshikawa, Akira. "Art News in Brief." *Artviews*, Summer/May 1983, vol.9, no.2, p.25.

Tim Zuck



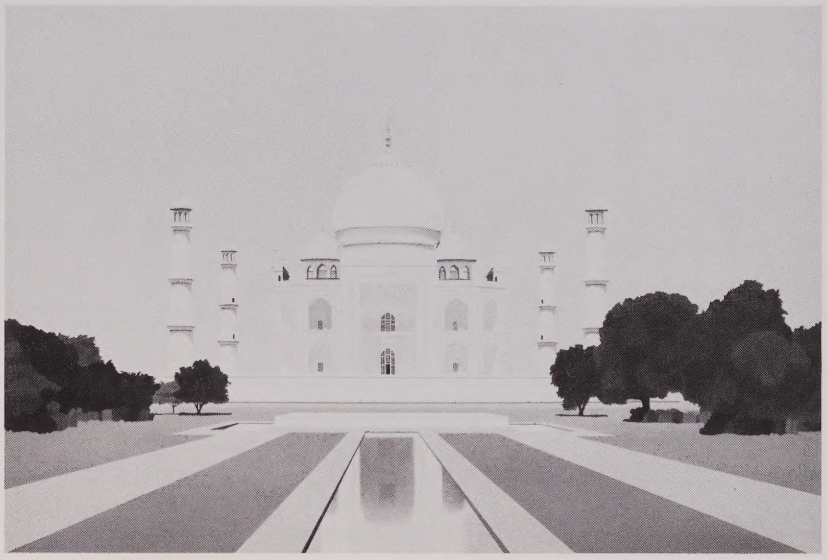


Photo: Courtesy Sable-Castelli Gallery, Toronto

Taj, 1985, oil on canvas, 82.6 x 122 cm

Photo: Courtesy Sable-Castelli Gallery, Toronto

Glacier and Summit/Queneesh, 1988, oil on board, 74 x 110 cm

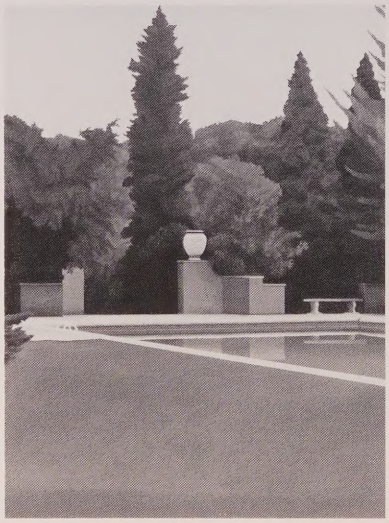


Photo: Courtesy Sable-Castelli Gallery, Toronto

Urn and Swimming Pool, 1986, charcoal on paper, 33 x 30 cm

I have been working as an artist for about twenty years, and during that time, I have begun to realize that as soon as I write something definitive about my work, those same words come back to haunt me. Which means that the words stay the same, but my work is concerned with an evolving and developing visual interpretation of the world around me.

Tim Zuck

Painting

Workshops
Available for presentations and slide talks on his own work and practice as an artist.

Teaching Experience/Guest Lectures
Emily Carr College of Art and Design, Vancouver: Painting Instructor, 1987
The Banff Centre School of Fine Arts, Alberta: Visual Arts, 1984-86
University of Guelph: Guest Lecturer, 1980
Nova Scotia College of Art and Design, Halifax: Assistant Professor, 1972-1979
Art Gallery of Windsor: Visiting Artist
The Banff Centre School of Fine Arts, Alberta: Visiting Artist
Concordia University, Montréal, Visiting Artist
Emily Carr College of Art and Design, Vancouver: Visiting Artist
Okanagan College, Kelowna, B.C.: Visiting Artist
Red Deer College, Alberta: Visiting Artist
Sheridan College, Oakville: Visiting Artist
University of Lethbridge, Alberta: Visiting Artist
University of Ottawa: Visiting Artist
University of Windsor: Visiting Artist
York University, Toronto: Visiting Artist
Georgian College, Barrie: Visiting Artist

Education
California Institute of the Arts, Valencia, California: M.F.A., 1972
Nova Scotia College of Art and Design, Halifax: B.F.A., 1971
Madras Christian College, Madras, India: 1967-1968
Wilmington College, Wilmington, Ohio: 1966-1967, 1968-1969

Solo Exhibitions
1990 Sable-Castelli Gallery, Toronto: *Tim Zuck*
1989 Concordia Art Gallery, Montréal: *Tim Zuck: Architectonics*
1988 Sable-Castelli Gallery, Toronto: *Tim Zuck*
1986 Sable-Castelli Gallery, Toronto: *Tim Zuck*
1984 Agnes Etherington Art Centre, Kingston: *Tim Zuck: Paintings*
1984 Sable-Castelli Gallery, Toronto: *Tim Zuck*
1982 Sable-Castelli Gallery, Toronto: *Tim Zuck*
1981 Sable-Castelli Gallery, Toronto: *Tim Zuck*
1980 Glenbow Museum, Calgary (circulating to 1981); Art Gallery of Ontario, Toronto; Glenbow Museum, Calgary; Mendel Art Gallery, Saskatoon; Mount St. Vincent University Art Gallery, Halifax: *Tim Zuck: Paintings*
1980 Sable-Castelli Gallery, Toronto: *Tim Zuck*
1979 Sable-Castelli Gallery, Toronto: *Tim Zuck: Paintings*
1976 Art Gallery of Nova Scotia, Halifax (circulating to 1977); Owens Art Gallery, Sackville, N.B.; Acadia University, Wolfville, N.S.; Hopkins Gallery, Ohio State University, Columbus; Harbourfront Gallery, Toronto; Southern Alberta Art Gallery, Lethbridge; Algonquin College Art Gallery, Ottawa; Memorial University Art Galleries, Gander and Cornerbrook, Nfld.: *Tim Zuck*
1976 Anna Leonowens Gallery, Halifax: *Recent Works*
1971 Nova Scotia College of Art and Design, Halifax: *Timothy Zuck*

Group Exhibitions
1992 Southern Alberta Art Gallery, Lethbridge: *The McIntyre Ranch Project*
1991 Drabinsky Gallery, Toronto: *Group Show*
1991 Southern Alberta Art Gallery, Lethbridge: *The Oldman River Expedition Exhibition*
1989 Welch Gallery, Ottawa: *10th Anniversary Show*
1989 Barrie Gallery Project: *Drawing, Drawing*
1988 CFB Comox, B.C.: *Octagon Glacier Expedition Exhibition*
1988 Art Gallery of Nova Scotia, Halifax (circulating to 1990); Kitchener-Waterloo Art Gallery; Art Gallery of Windsor; The Edmonton Art Gallery: *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*
1988 Nova Gallery, Nova Building, Calgary: *nova realism*
1988 First Alberta Place, Calgary: *BRIDGE: International Contemporary Art from the Collection of the University of Lethbridge*
1987 London Regional Art Gallery, Ontario: *Water Works*
1982 Burlington Cultural Centre: *The Discernible Image*
1981 Walter Phillips Gallery, Banff (circulating to 1983); Mendel Art Gallery, Saskatoon; Sir George Williams Art Galleries, Montréal; Mount St. Vincent Art Gallery, Halifax; York University Art Gallery, Toronto: *Correspondences*
1981 California Institute of the Arts, Valencia: *Exhibition*
1981 Sir George Williams Art Galleries, Montréal: *Other Painters, Other Places: Exhibition of Works from the Canada Council Art Bank*
1981 Harbourfront Gallery, Toronto: *Canadian Securities*
1980 Glenbow Museum, Calgary: *Aspects of Canadian Painting in the Seventies*
1979 Art Gallery of Nova Scotia, Halifax: *Visual Record*
1978 The Gallery/Stratford: *Coasts, the Sea and Canadian Art*
1976 National Gallery of Canada, Ottawa (circulating to 1977): *Atlantic Coast: An Illustrated Journal*
1973 Project Incorporated, Cambridge, Massachusetts:
1972 Pasadena Art Museum, California: *Film Exhibition*
1971 *Video Works from the Nova Scotia College of Art and Design*
1971 A Space, Toronto:

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Cameron, Eric. "Tim Zuck: Cherche un Refuge." *Vie des Arts*, Autumn 1977, vol.22, no.88, pp.52-53, pp.91-92.
Dompierre, Louise. *Tim Zuck: Paintings*. Kingston: Agnes Etherington Art Centre, 1984 (exhibition catalogue).
Elder, Alan. *The Discernible Image*. Burlington: Burlington Cultural Centre, 1982 (exhibition catalogue).
Enright, Laurel. "Correspondences, the Conceptual Image." *Arts West*, September 1981, vol.6, no.8, pp.39-41.
Ferguson, Bruce. *Correspondences*. Banff: Walter Phillips Gallery, 1981 (exhibition catalogue).
Fraser, Carol. "Tim Zuck: Paintings." *Arts Atlantic*, Summer 1981, no.11, p.12.
Gault, Charlotte Townsend. "Eighty/Twenty." *Vanguard*, Feb./Mar.1989, vol.18, no.1, p.35.
Gravel, Claire. "De Louise Masson à Laurie Walker: poésies visuelles." *Le Devoir* (Montréal), 25 mars 1989.
Laviolette, Mary Beth. "Old Man River Expedition." *Artichoke*, vol.2, no.3, Fall/Winter 1991, pp.32-34.
Lipman, Marcy and Louise Lipman. *Horizons: Contemporary Canadian Landscapes*. Toronto: Lester and Orpen Dennys, 1985, pp.40-41.
Lotz, Jim. "Tim Zuck: Product and Process." *Arts Atlantic*, Summer 1981, no.11, pp.27-29.
Mays, John Bentley. "A taste of the good old days in art world." *The Globe and Mail* (Toronto), 10 October 1981.
Mays, John Bentley. "Kick sand at a Zuck work, and it'll teach you a lesson." *The Globe and Mail* (Toronto), 30 October 1986.
Mays, John Bentley. "On Show." *The Globe and Mail* (Toronto), 23 October 1986.
Mays, John Bentley. "Quiet simplicity of a '70s survivor." *The Globe and Mail* (Toronto), 13 September 1980.
Mays, John Bentley. "Zuck gives ordinary things extraordinary power." *The Globe and Mail* (Toronto), 17 September 1988.
McGrath, Jerry. "Tim Zuck—The Sable-Castelli Gallery." *Artscanada*, November 1982, no.248/249, pp.14, 16.
Moore, William. "Tim Zuck." *Northern Lights*, vol.4, no.1, April/May 1992, p.38.
Morgan, Marie. "Correspondences." *Parachute*, Winter 1981, no.25, p.25.
Morris, Jerrold. *100 Years of Canadian Drawings*. Toronto, New York: Methuen, 1980.
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Mulhallen, Karen (ed.). *Descant*. Winter 1986/87,no.55, p.169.
Paikowsky, Sandra. *Tim Zuck: Architectonics*. Montréal: Concordia Art Gallery, 1989 (exhibition catalogue).
Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: Oxford University Press, 1988 (2nd edition).
Rhodes, Richard. "Tim Zuck: Small Melancholies." *Vanguard*, March 1983, vol.12, no.2, pp.8-11.
Spalding, Jeffrey. "Tim Zuck." *Artscanada*, March/April 1977, vol.34, no.1, pp.68-69.
Stacey, Robert and Liz Wylie. *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*. Halifax: Art Gallery of Nova Scotia, 1988, (exhibition catalogue).
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Tousley, Nancy. "Canadian Painting: Aspects of the 70's." *Vanguard*, Summer 1980, vol.9, no.5/6, pp.30-37.
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